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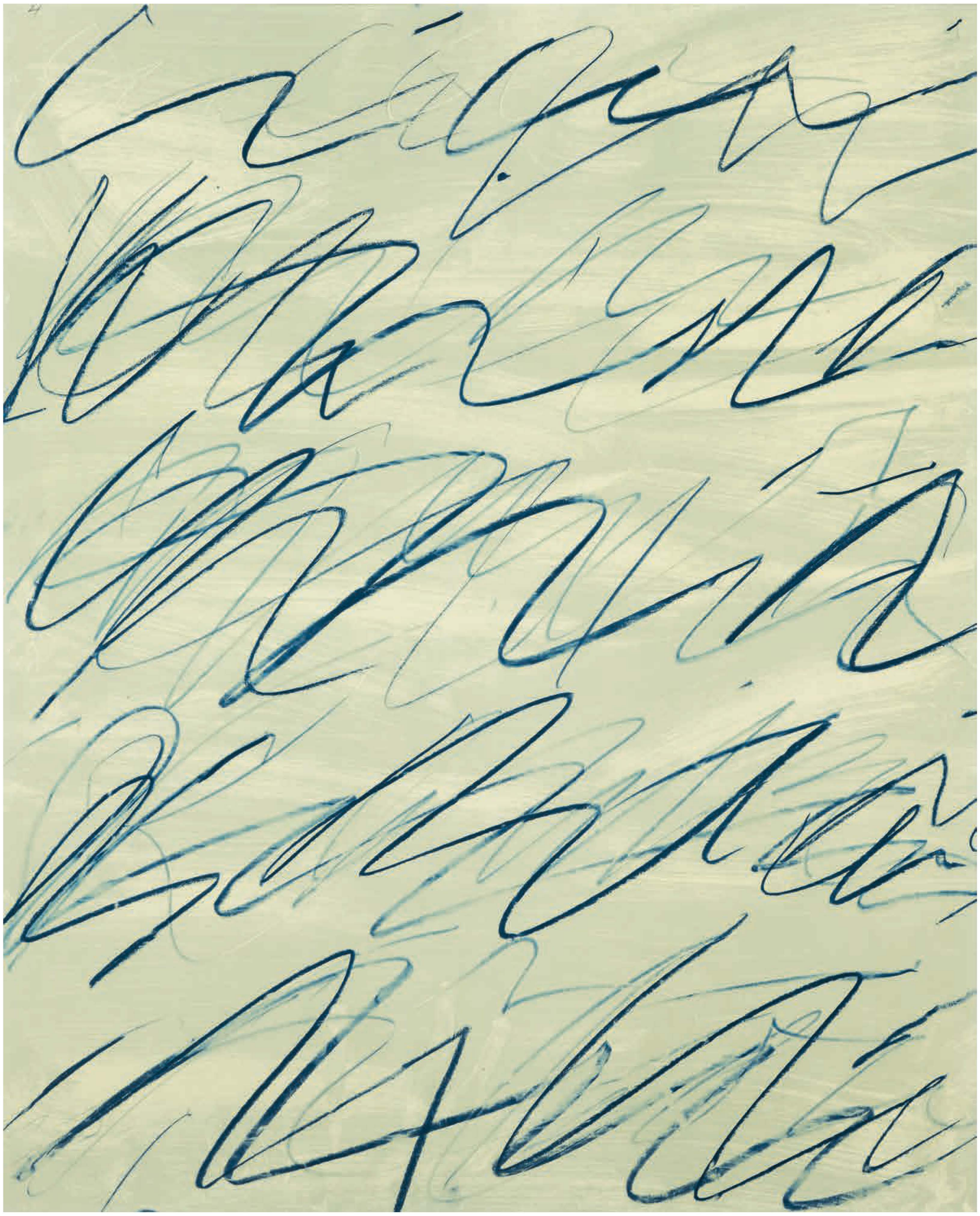

# Editions

Thursday, 5 June 2025, Palais Dorotheum

# Editions

Thursday, 5 June 2025, 4 p.m. – Online Auction
Palais Dorotheum,
1010 Vienna, Dorotheergasse 17

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# Editions

Thursday, 5 June 2025, 4 p.m.
ONLINE AUCTION

## Viewing

| | | |
|---|---|---|
| Saturday, | 31 May 2025, | 10 a.m.–5 p.m. |
| Monday | 2 June 2025, | 10 a.m.–5 p.m. |
| Tuesday, | 3 June 2025, | 10 a.m.–5 p.m. |
| Wednesday,, | 4 June 2025, | 10 a.m.–5 p.m. |
| Thursday, | 5 June 2025, | 10 a.m.–4 p.m. |

1st floor

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## Editions

*The amounts stated in the catalogue are* ***starting prices*** *in EUR and USD.*
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*Amounts in US$ serve as a guideline only. Bidding takes place in EURO.*
*The auction will be announced in EUR.*
*Please note that a buyer's premium, increased by 2% of the highest bid, will be charged for post-auction sales.*

Raphael Achterberg

Elisabeth Wallner

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**The surcharge is calculated as follows:**

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|---|---|---|---|
| 4% | on the first | 50.000 EUR, | (= – 50.000 EUR) |
| 3% | on the next | 150.000 EUR, | (= 50.000,01 – 200.000 EUR) |
| 1% | on the next | 150.000 EUR, | (= 200.000,01 – 350.000 EUR) |
| 0,5% | on the next | 150.000 EUR, | (= 350.000,01 – 500.000 EUR) |

0,25% on all subsequent amounts (= over 500.000,01 EUR), based on the hammer price.
The surcharge may not exceed 12,500 EUR and does not apply to purchases under 2,500 EUR.

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## Catalog

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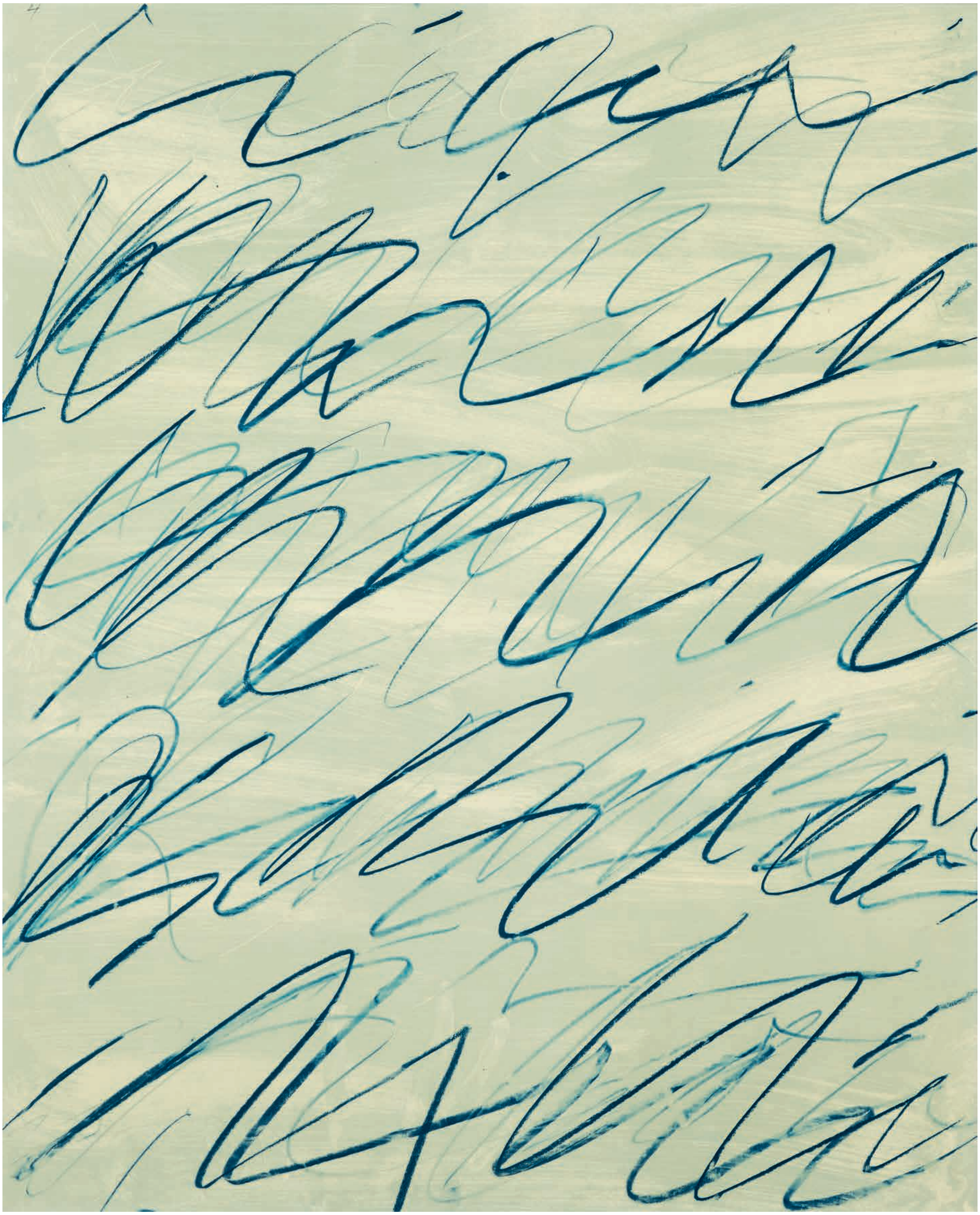
Cy Twombly’s Roman Notes lithographs reflect the artist’s deep connection to ancient Rome's cultural heritage. Characterized by gestural marks and fragmented text, the series merges Twombly’s interest in mythology and history. Twombly was fascinated by myths and stories from ancient times, and this shows in each piece. His sketchy lines and gestures suggest the spirit of old civilizations and invite viewers to think about why these ancient ideas still matter today. He often took inspiration from old poems and historical writings, adding layers of meaning to his art. Together, the prints create a kind of conversation with the past.

Created in 1970, these artworks reflect his unique style, known for loose, expressive lines, scribbles, and bits of text. For this series Twombly uses lithography to give his work more texture and feeling. Each artwork draws the viewer into a dreamy, abstract world where history and myth come together in a poetic way.

1
**Cy Twombly** *
(Lexington, Virginia 1928–2011 Rome)
“Roman Notes IV”, 1970, offset lithograph in colours on heavy offset paper, signed and dated on the reverse, no. 54 from the edition of 100 numbered examples, sheet sized print 86.8 x 70 cm, from ‘Roman Notes’, printed by Electa Editrice/Venice and published by Neuendorf Verlag/Hamburg, Bastian 24

**€ 40.000 – 60.000** US$ 43.000 – 64.500

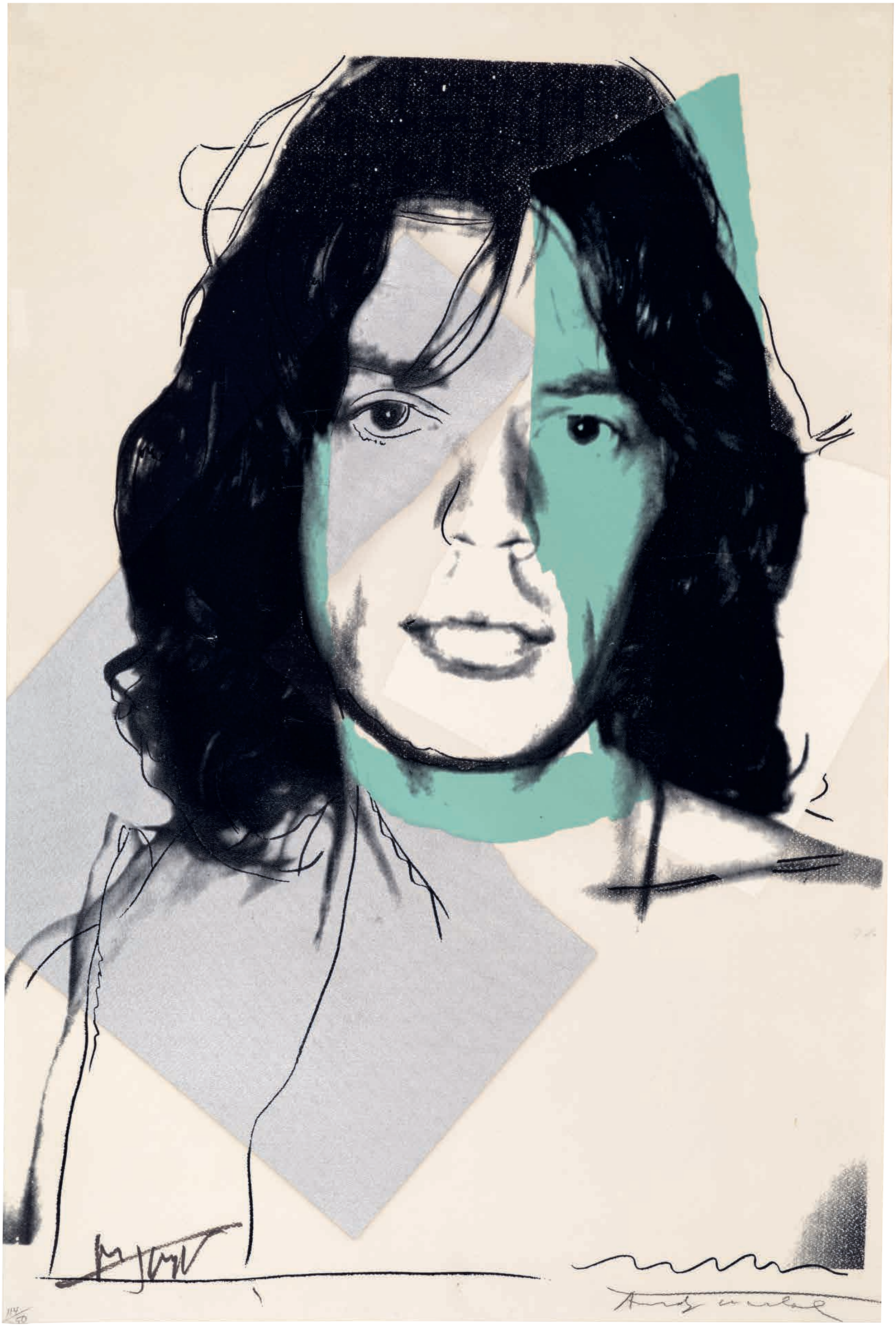


Fascinated by fame and celebrity, it's no surprise that Warhol developed a close friendship with the Rolling Stones' lead singer. As early as 1971, Warhol designed the legendary "Sticky Fingers" album for the Rolling Stones, and later, Mick Jagger was a regular guest at the Factory.

The ten Mick Jagger portraits from 1975 are based on photographs Warhol took at Jagger's estate in Montauk, a town on Long Island, New York, where the Rolling Stones were rehearsing for their upcoming US tour.

**2**
**Andy Warhol**
(Pittsburgh 1928–1987 New York)
“Mick Jagger”, 1975, screenprint in colours on wove paper, signed Andy Warhol, also signed by Mick Jagger, no. 114 from the edition of 250 numbered examples, sheet size 110 x 73. 5 cm, printed by Alexander Heinrici/New York and published by Seabird Editions/London with their inkstamp on the reverse, Feldman/Schellmann/Defendi II.138

**€ 70.000 – 90.000** US$ 75.200 – 96.700



In 1985 the American POLO magazine commissioned Andy Warhol to create a cover for their 10th-anniversary issue. Subsequently, numerous studies and silkscreens with paper collages were created to prepare the cover. Warhol used a photograph for the silkscreens showing polo player Guillermo 'Memo' Gracida Jr. during a polo match.

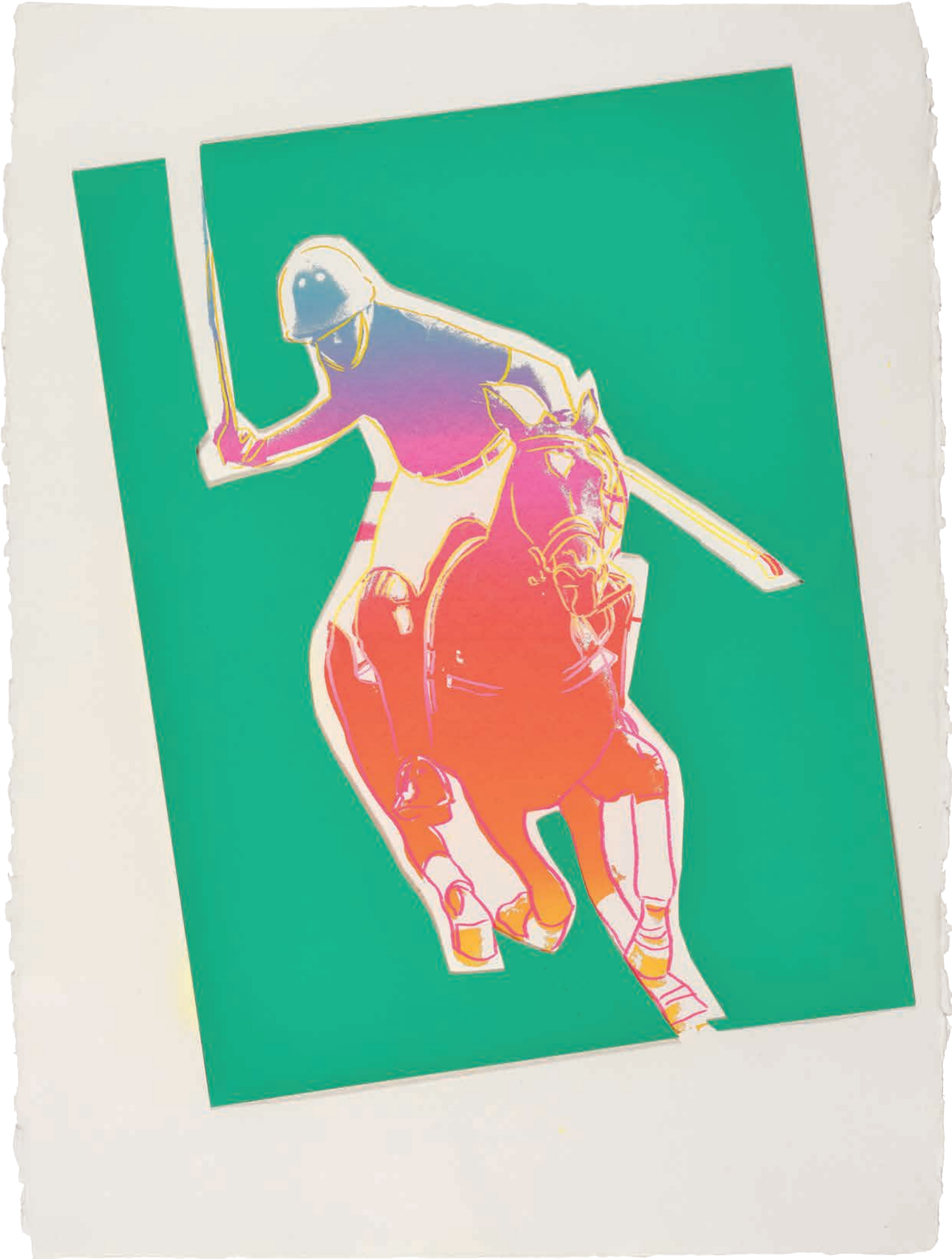
Memo Gracida (born 1956 in Mexico City) is a record 16-time winner of the US Open. In 1982, he won the Campeonato Argentino Abierto de Polo and numerous international tournaments between 1977 and 2009, including the Queen's Cup and the Coronation Cup. He had a 10-goal handicap for over 21 years.

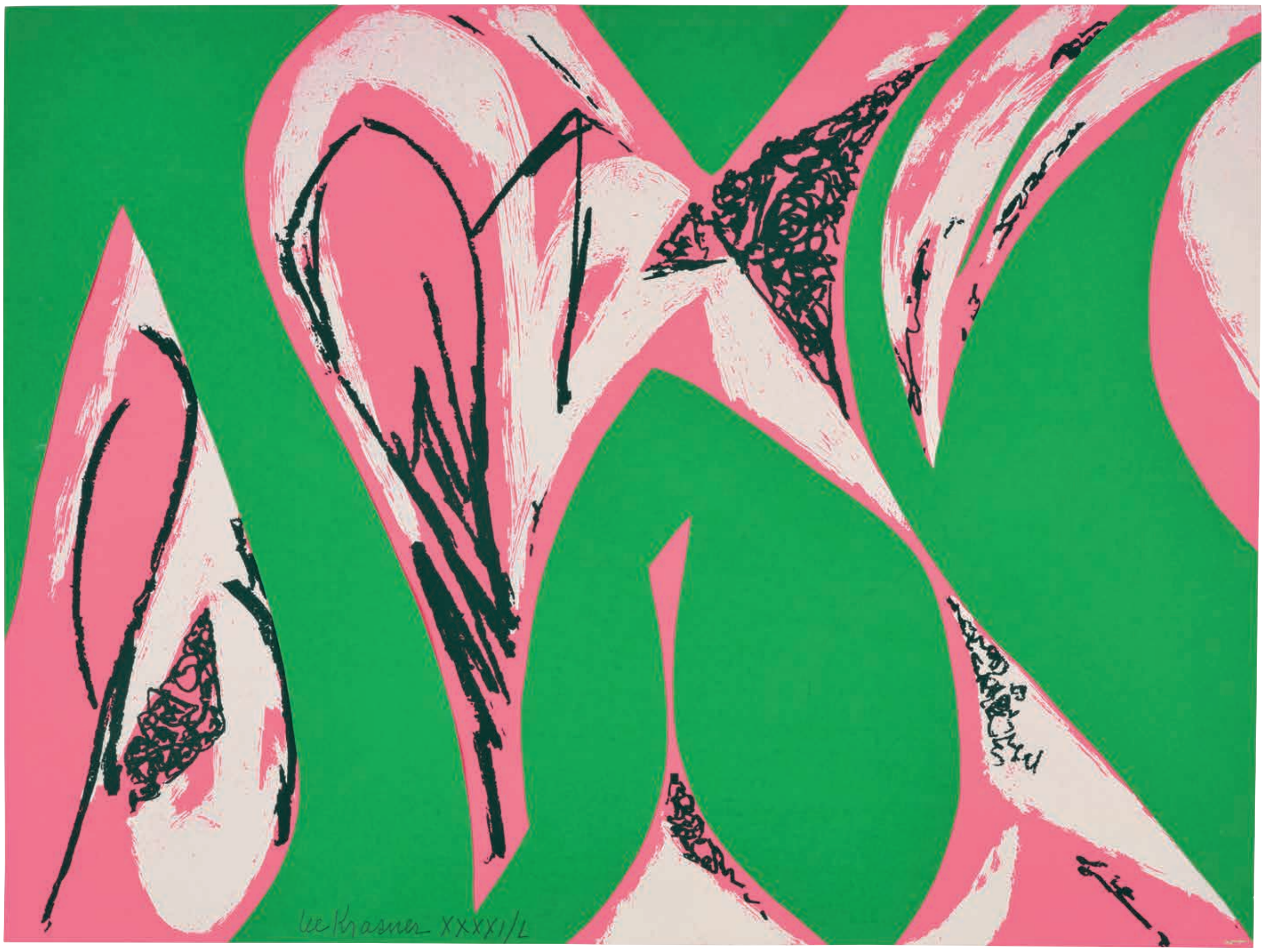
**3**
**Andy Warhol**
(Pittsburgh 1928–1987 New York)
“Polo”, 1985, screenprint in colours and collage on strong wove paper, unique print, with the estate stamp and the number VF 54.031 on the reverse, image size 60.7 x 46.6 cm, sheet size 80.3 x 60.4 cm

**€ 25.000 – 35.000** US$ 26.900 – 37.600

**Provenance:**
Thaddaeus Ropac Galerie, Paris and Salzburg
Private Collection Northern Germany, acquired from the above

**Literature:**
Frayda Feldman/Jörg Schellmann/Claudia Defendi, Andy Warhol Prints, A Catalogue Raisonné 1962-1987, New York 2003, see no. IIIB.43
Galerie Thaddaeus Ropac, Polo Players and other related Drawings, exhibition catalogue 2003, ill. on page 26





4

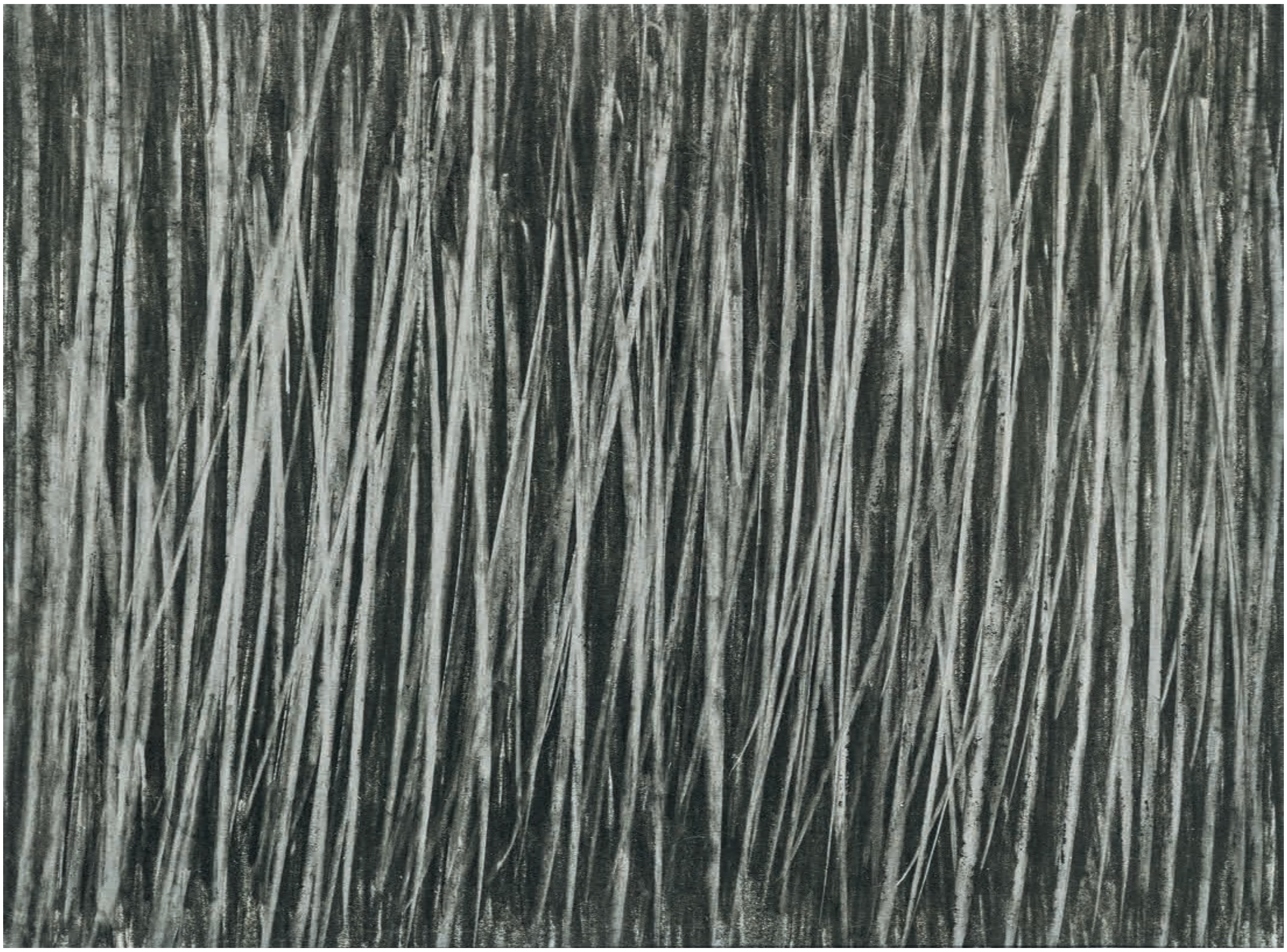
**Lee Krasner**

(New York 1908–1984)

“Free Space”, 1975, screenprint in colours with collage, on firm paper, signed Lee Krasner, no. 41 from the edition of 50 examples from the deluxe edition numbered in Roman numerals, there was also a regular edition of 175 examples without collage, sheet sized print 49.5 x 66.2 cm, from the portfolio ‘An American Portrait 1776 – 1976’, volume 3, printed by Chiron Press/New York and published 1976 by Transworld Art/New York with their inkstamp on the reverse, Landau 560–3

**€ 4.000 – 6.000** US$ 4.300 – 6.400

**Provenance:**
Private Collection Austria



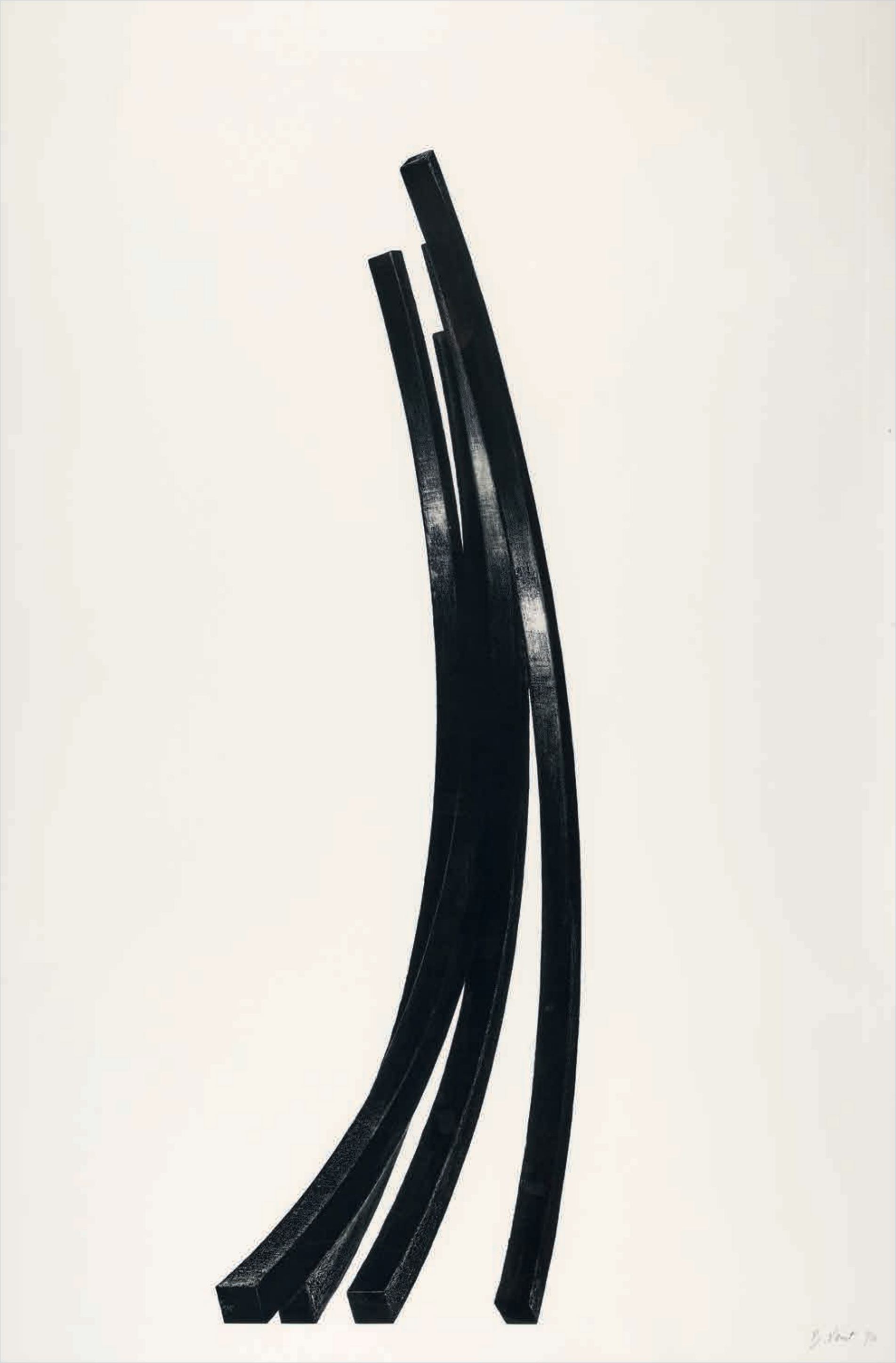
5

**Cy Twombly ***

(Lexington, Virginia 1928–2011 Rome)

Untitled, 1970, offset lithograph on heavy offset paper, signed on a label attached to the print verso, no. 97 from the edition of 250 numbered examples, sheet sized print 31.5 x 42.3 cm, printed by Henry Deckner/Cologne and published by Verein Progressiver Galerien/Cologne, Bastian 28

**€ 4.500 – 6.500** US$ 4.800 – 7.000

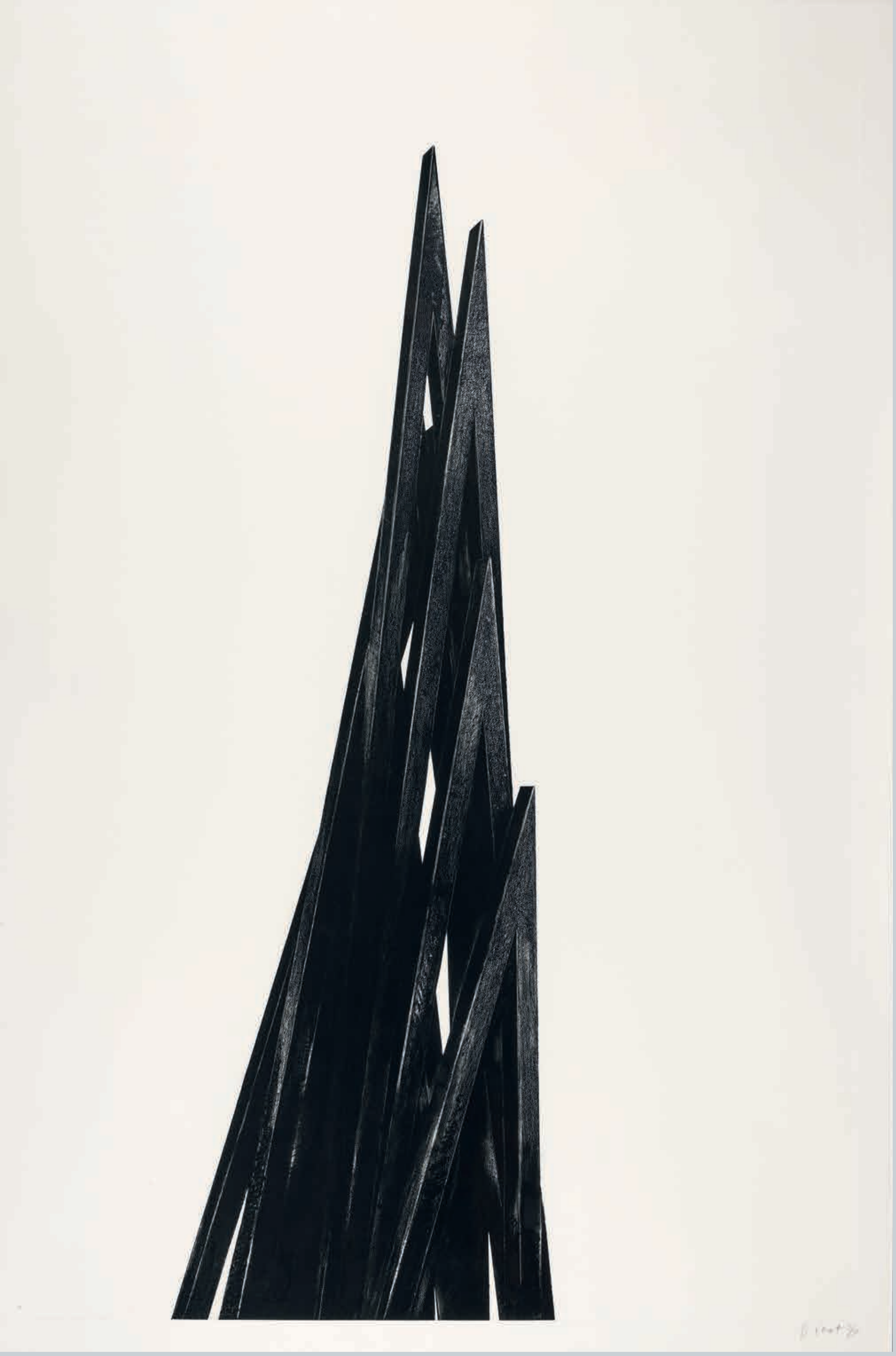


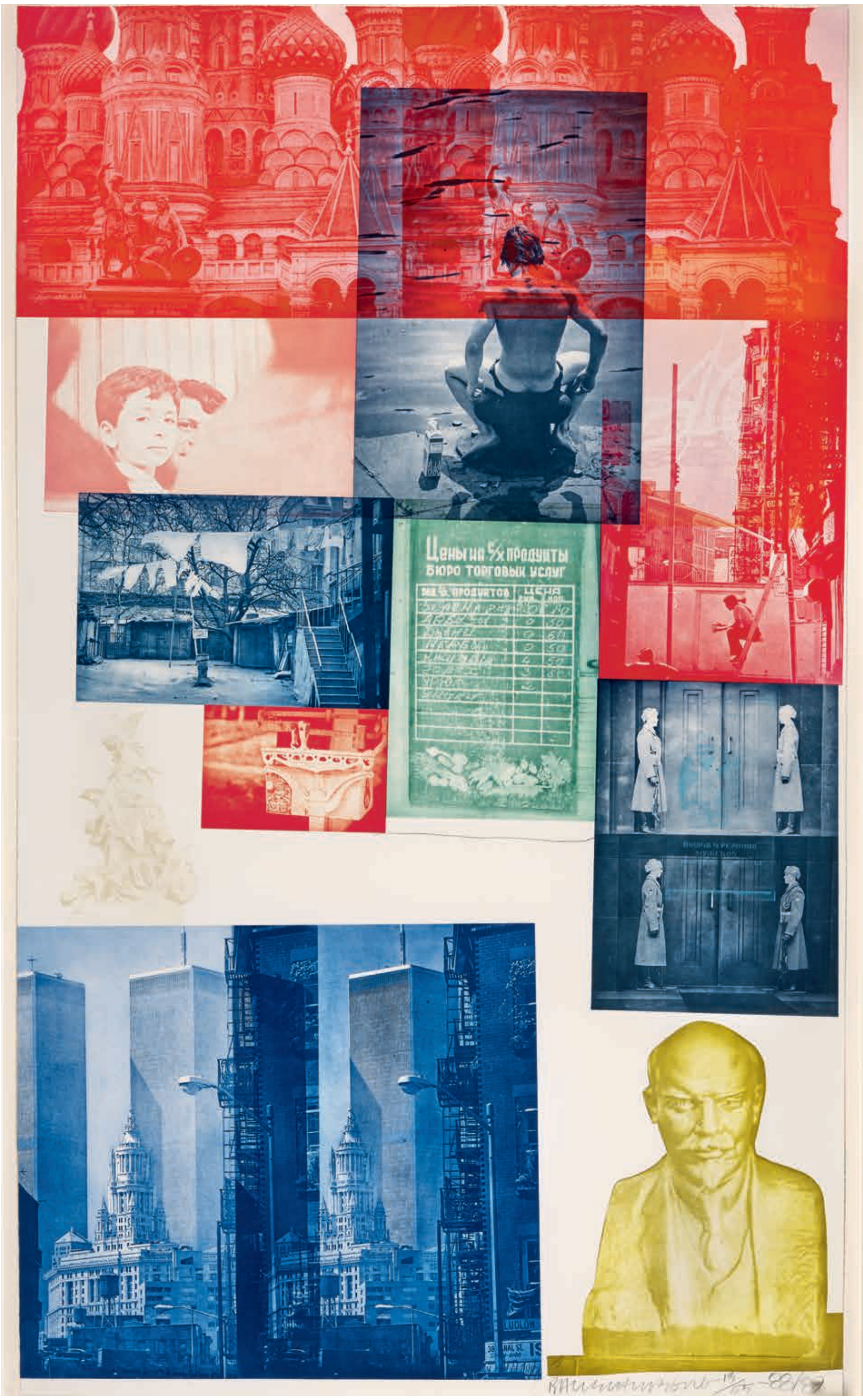
6 –

**Bernar Venet** *

(born in Chateau-Arnoux-Saint-Auban, France 1941)
“Arcs/Acute Uneven Angels” 2017, 2 etchings with aquatint and carborundum over photoetching on wove paper, each signed B. Venet, no. 3 from the edition of 30 numbered examples, each plate size 190 x 121 cm, each sheet size 202.5 x 134 cm, printed by Peter Kosowicz at Thumbprint Editions/London and published by World House Editions/Middlebury CT, (2)

**€ 18.000 – 25.000** US$ 19.300 – 26.900





7

**Robert Rauschenberg**

(Port Arthur/Texas 1925–2008 Captiva Island/Florida)
“Soviet/American Array I”, 1988/90, photogravure in colours with collage on Saunders Waterford paper with Oriental rice paper, signed and dated Rauschenberg 88-90, no. 13 from the edition of 55 numbered examples, sheet size 224 x 134 cm, printed and published by ULEA/West Islip with the drystamp

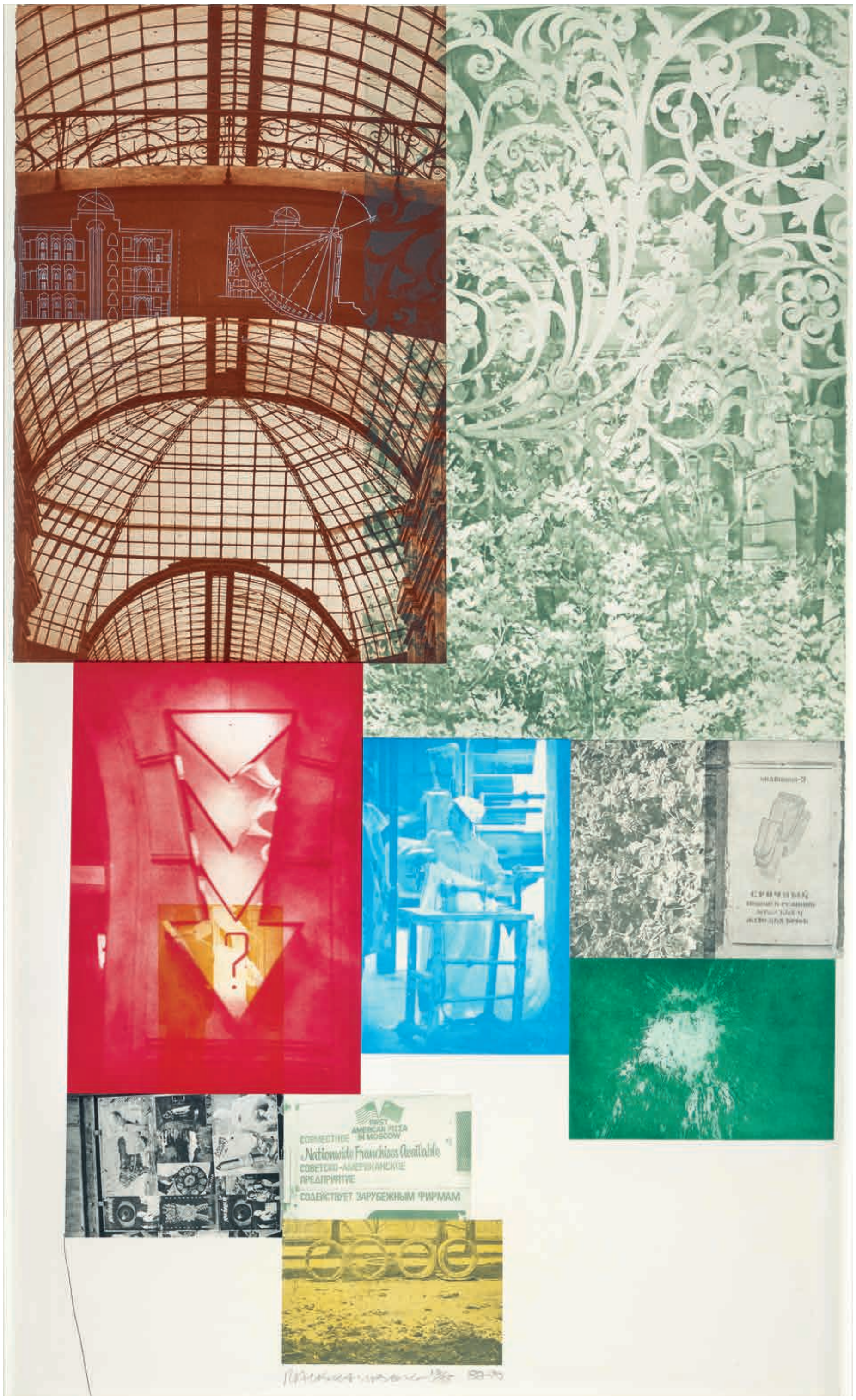
**€ 10.000 – 14.000** US$ 10.700 – 15.000

8

**Robert Rauschenberg**

(Port Arthur/Texas 1925–2008 Captiva Island/Florida)
“Soviet/American Array II”, 1988/90, photogravure in colours and etching on Saunders Waterford paper, signed and dated Rauschenberg 88-90, no. 13 from the edition of 55 numbered examples, sheet size 223 x 133 cm, printed and published by ULEA/West Islip with the drystamp

**€ 10.000 – 14.000** US$ 10.700 – 15.000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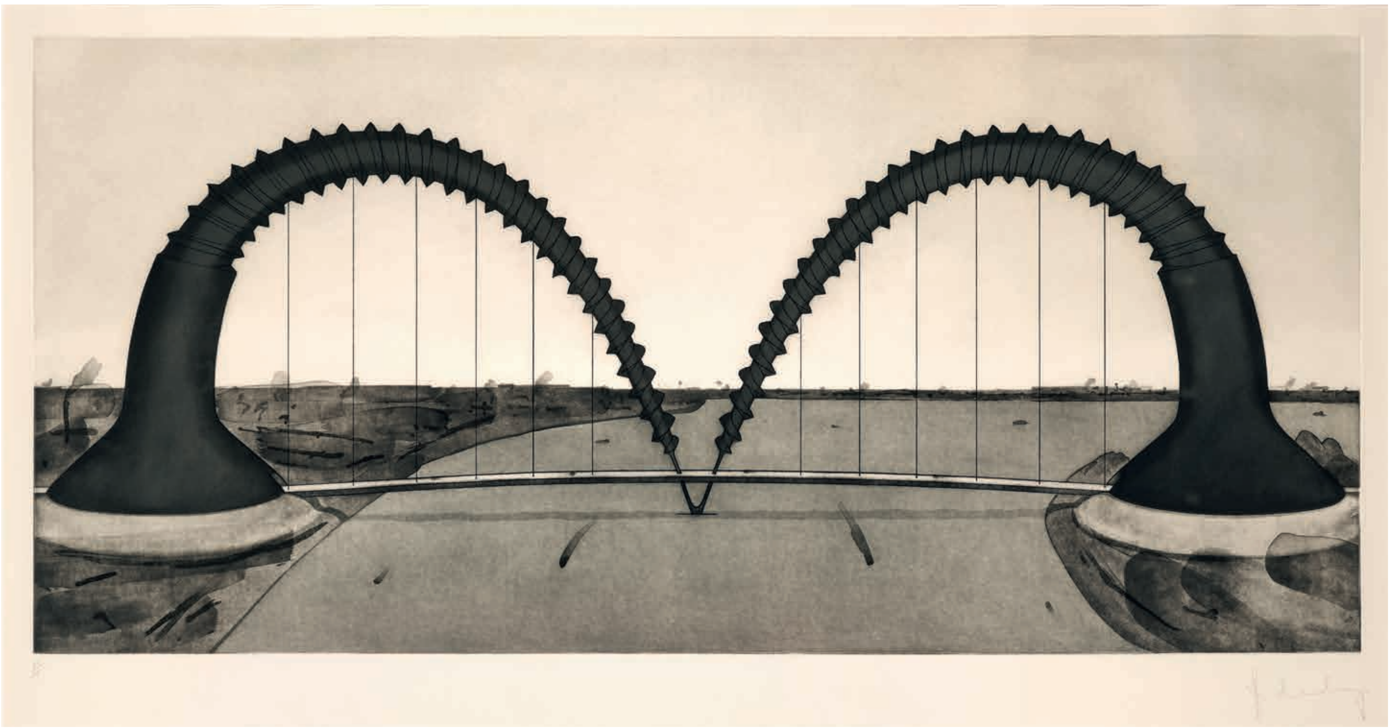
The goal of Robert Rauschenberg's project, the Rauschenberg Overseas Culture Interchange (ROCI), was to promote the politics of détente between America and the Soviet Union through art and friendship. In 1989, Rauschenberg became the first American artist since World War II to be granted a solo exhibition in the Soviet Union. For his exhibition in Moscow, he created the series "Soviet/American Array", a set of seven large scale prints.



9

**Claes Oldenburg ***

(Stockholm 1929–2022 New York)

"Screwarch Bridge (State II)", 1980, hardground etching, aquatint and sanding on Arches wove paper, signed Claes Oldenburg, no. 21 from the edition of 35 numbered examples, plate size 60 x 128 cm, sheet size 79 x 146.5 cm, printed by Aeropress/New York and published by Multiples, Inc./New York with their drystamps

**€ 5.000 – 7.000** US$ 5.400 – 7.500

10

**Peter Kogler ***

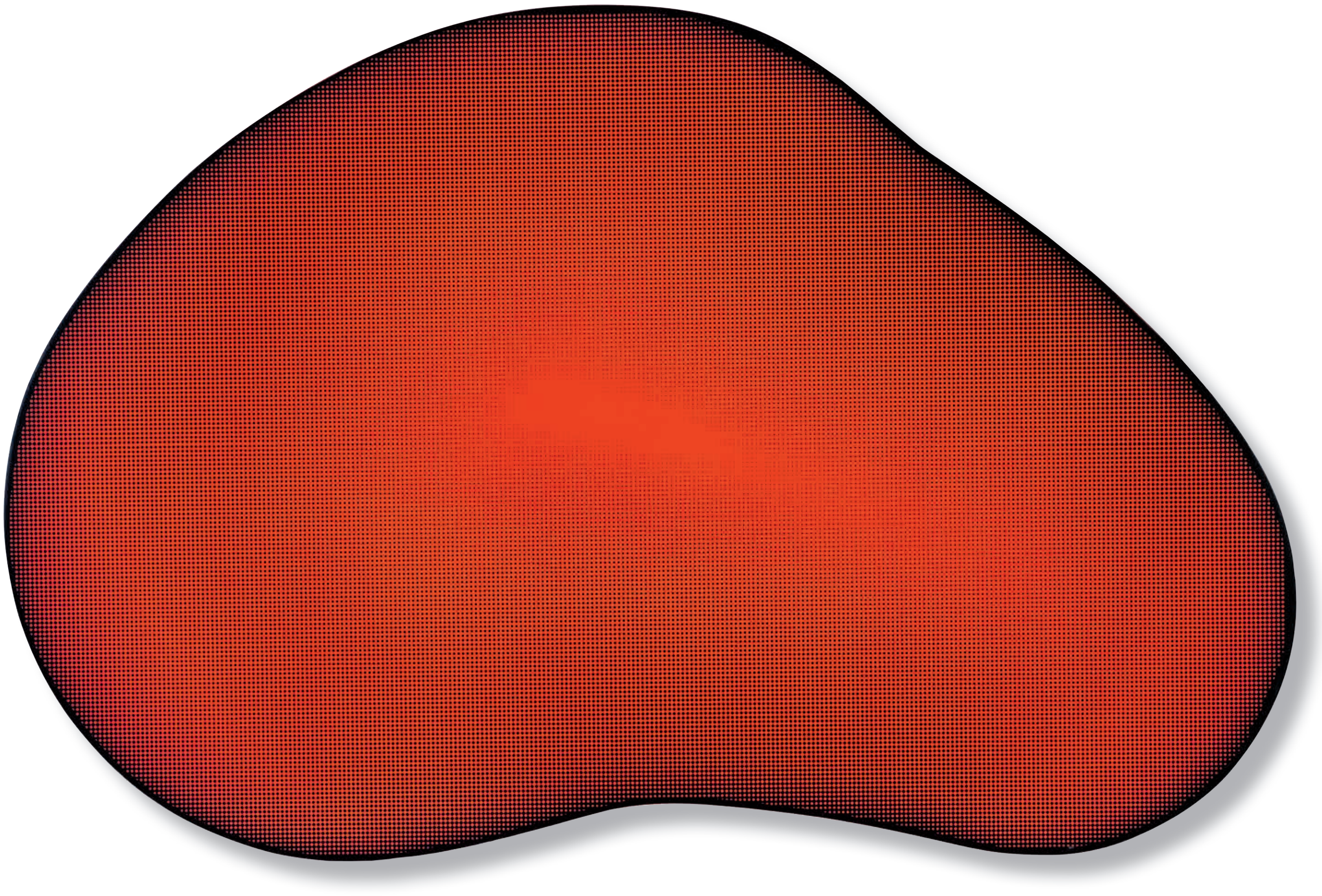
(born in Innsbruck 1959)

Untitled, 1998, screenprint in colours on aluminium panel, signed and dated Peter Kogler 98 on the reverse, unique print, size 97 x 147 cm

**€ 5.000 – 7.000** US$ 5.400 – 7.500

**Exibition:**

Galerie Mezzanin/Vienna, Peter Kogler, 15.09.-30.10.2010



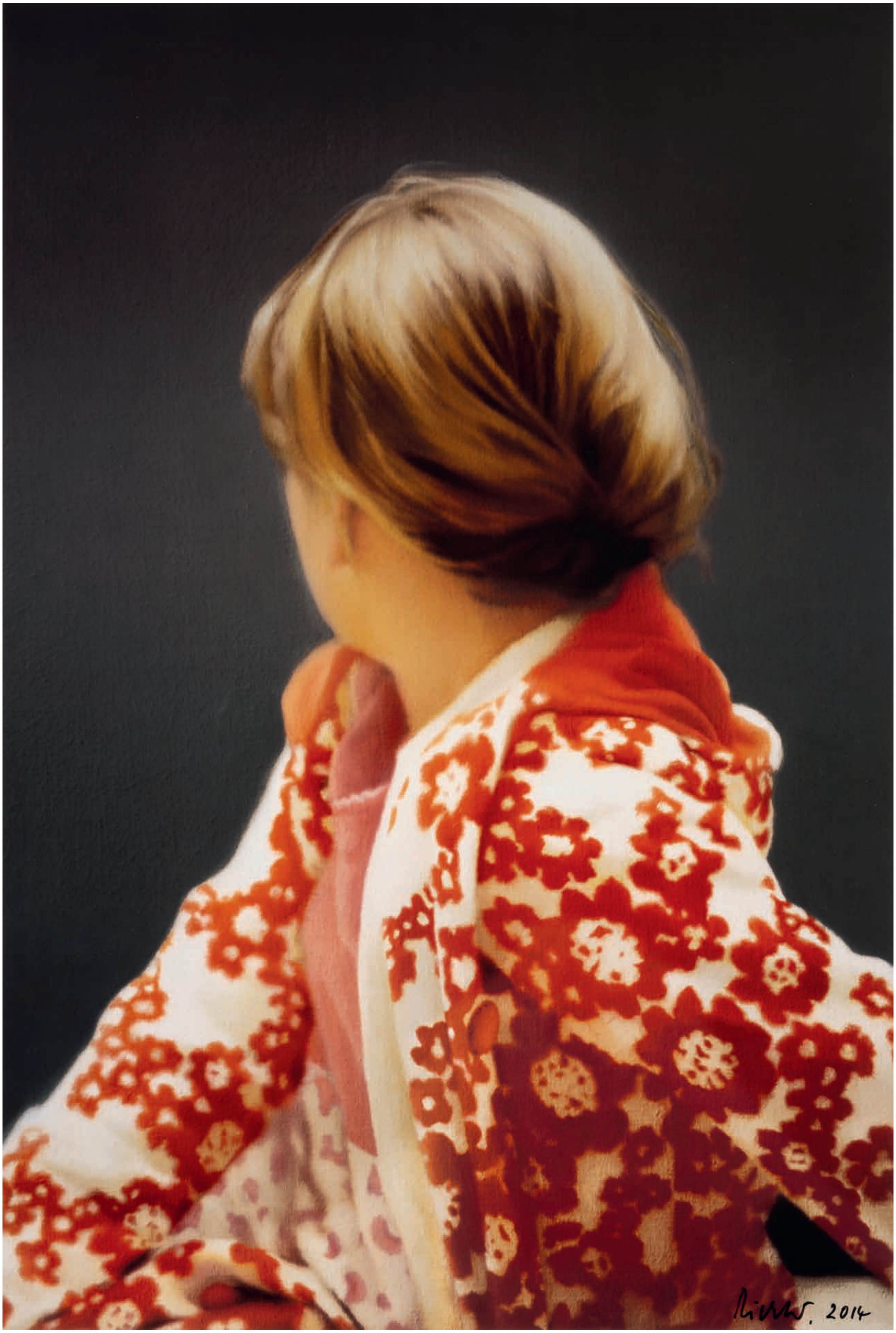
The print is based on the painting of the same name (Catalogue Raisonné 663-5), created in 1988. The painting itself was based on a photograph Richter took of his then 11-year-old daughter, Bettina.

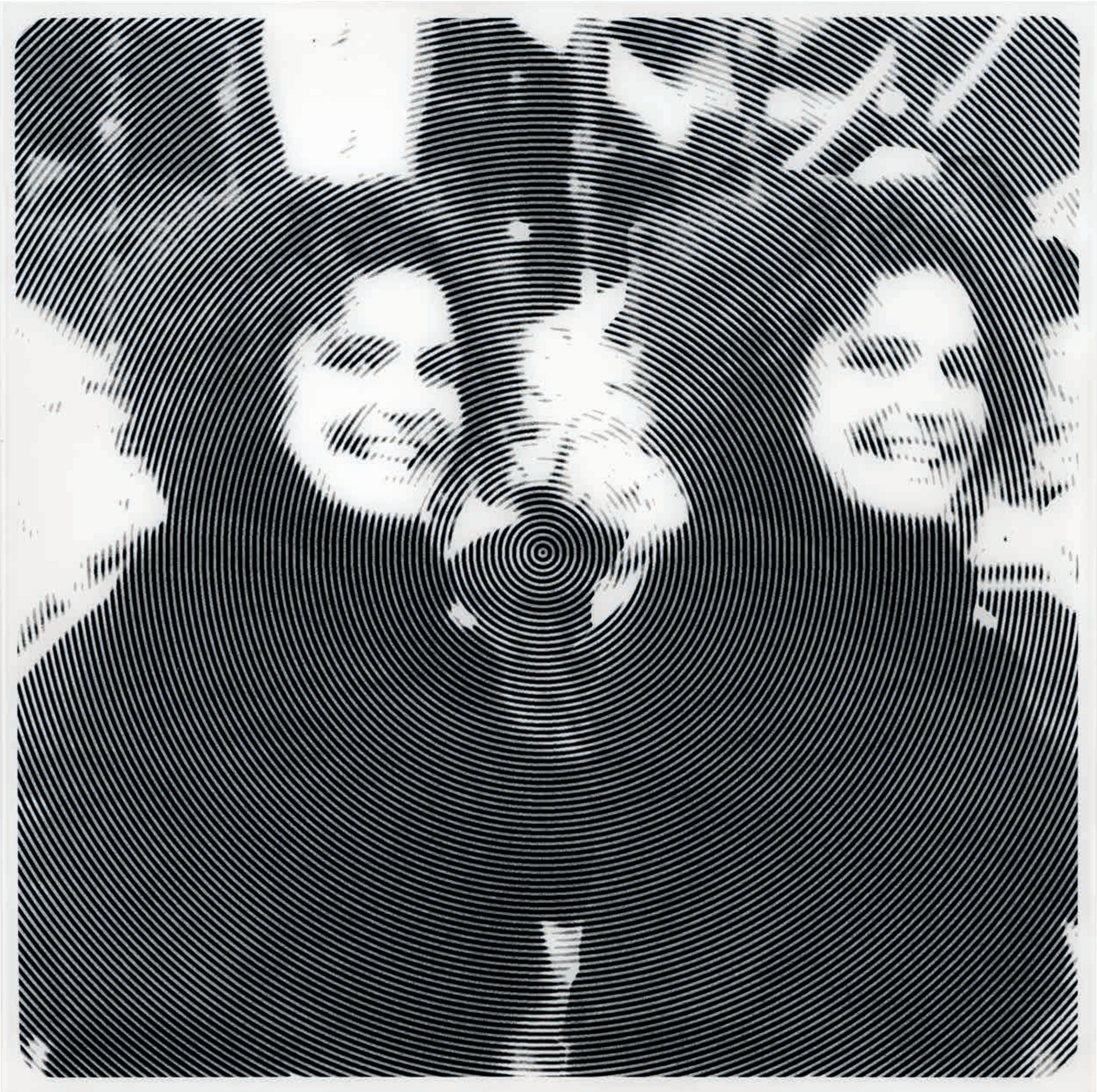
“And then there is the picture of the daughter [...], which also has to do with elevation, because it is so underpinned by the longing for culture, for the beauty of painting, which we no longer have, though, and hence – the turning away.” Interview with Babette Richter 2002

**11**
**Gerhard Richter** *
(born in Dresden 1932)
“Betty”, 2014, offset print in colours on lightweight cardboard, covered with transparent laquer, laid down on white plastic board, signed and dated Richter 2014, proof aside from the 1991 edition, 96.2 x 65.7 cm, frame size 127.5 cm x 101.5 cm, printed by Plitt Printmanagement/Oberhausen

**€ 60.000 – 80.000** US$ 64.500 – 86.000

**Provenance:**
Private Collection Germany - directly from the artist


Richter. 2014



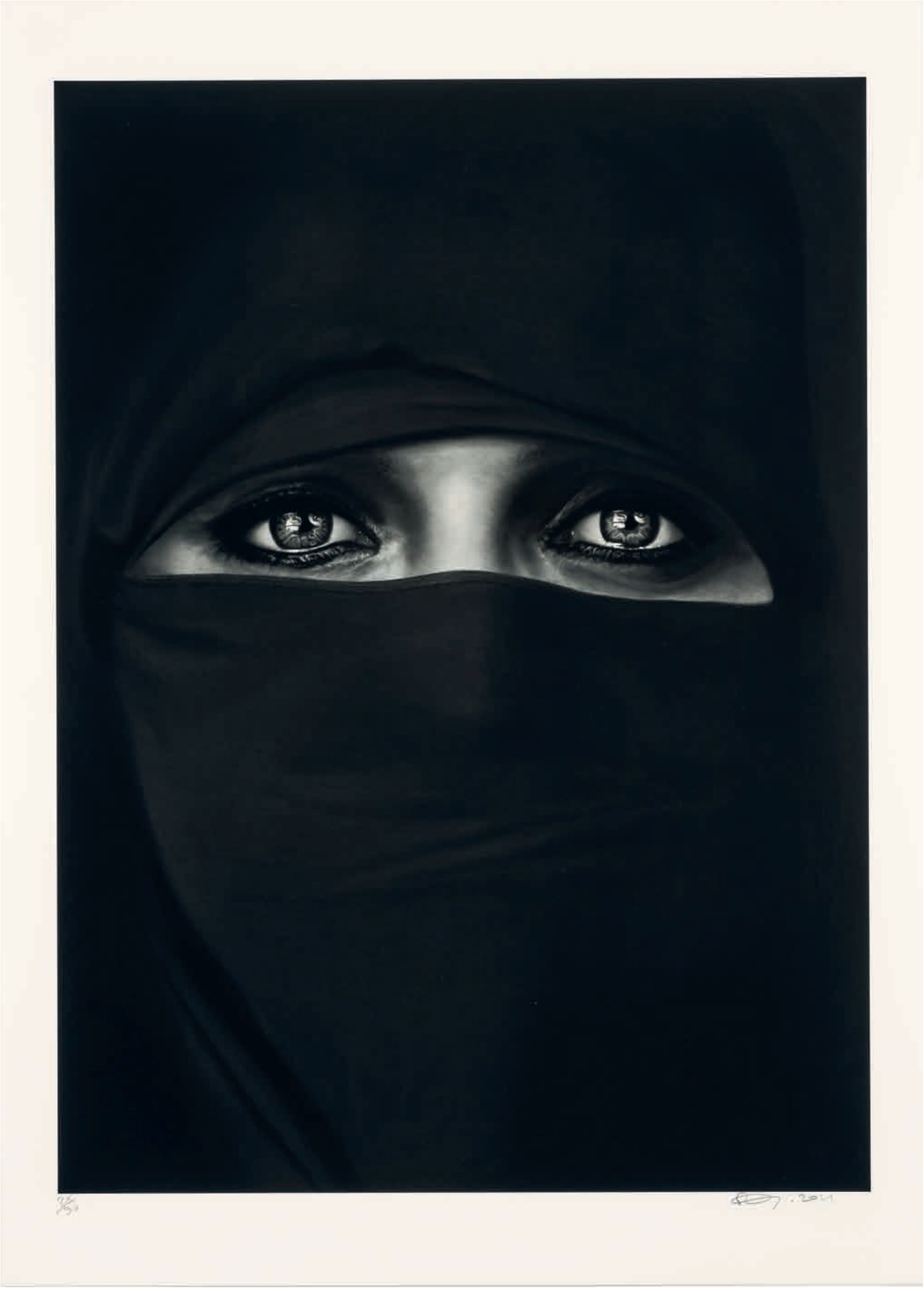
12

**Rosemarie Trockel** *

(born in Schwerte 1952)

"Double Happy", 2013, screenprint on plexiglass, signed Trockel on the label on the reverse, one of 3 printer's proofs inscribed C/C (aside the numbered edition of 25 examples), size 60 x 60 cm, printed by Rinaldo Rossi Studio/Genoa, published as edition for the Museion/Bolzano

**€ 2.000 – 3.000** US$ 2.100 – 3.200



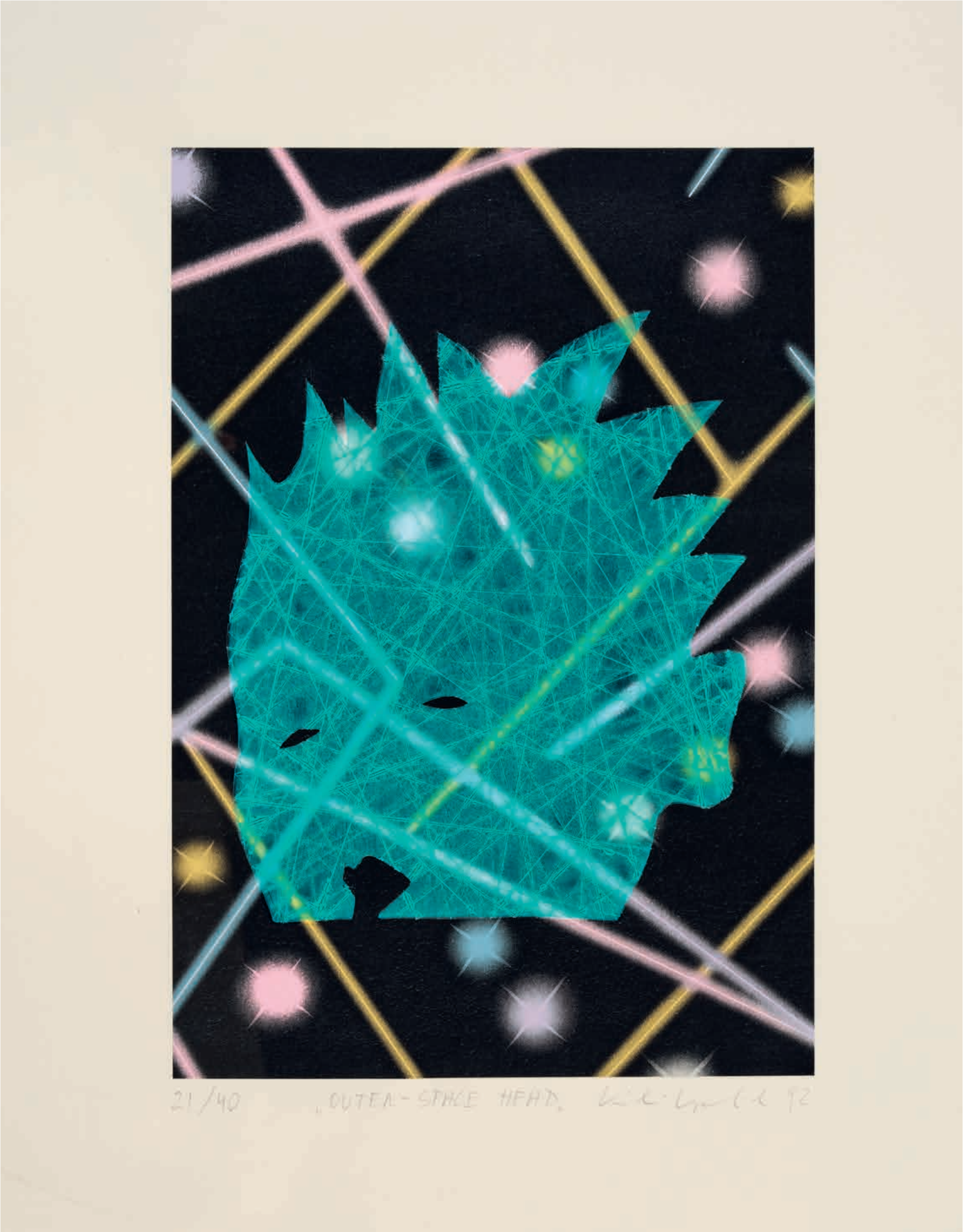
13

**Robert Longo**

(born in New York 1953)

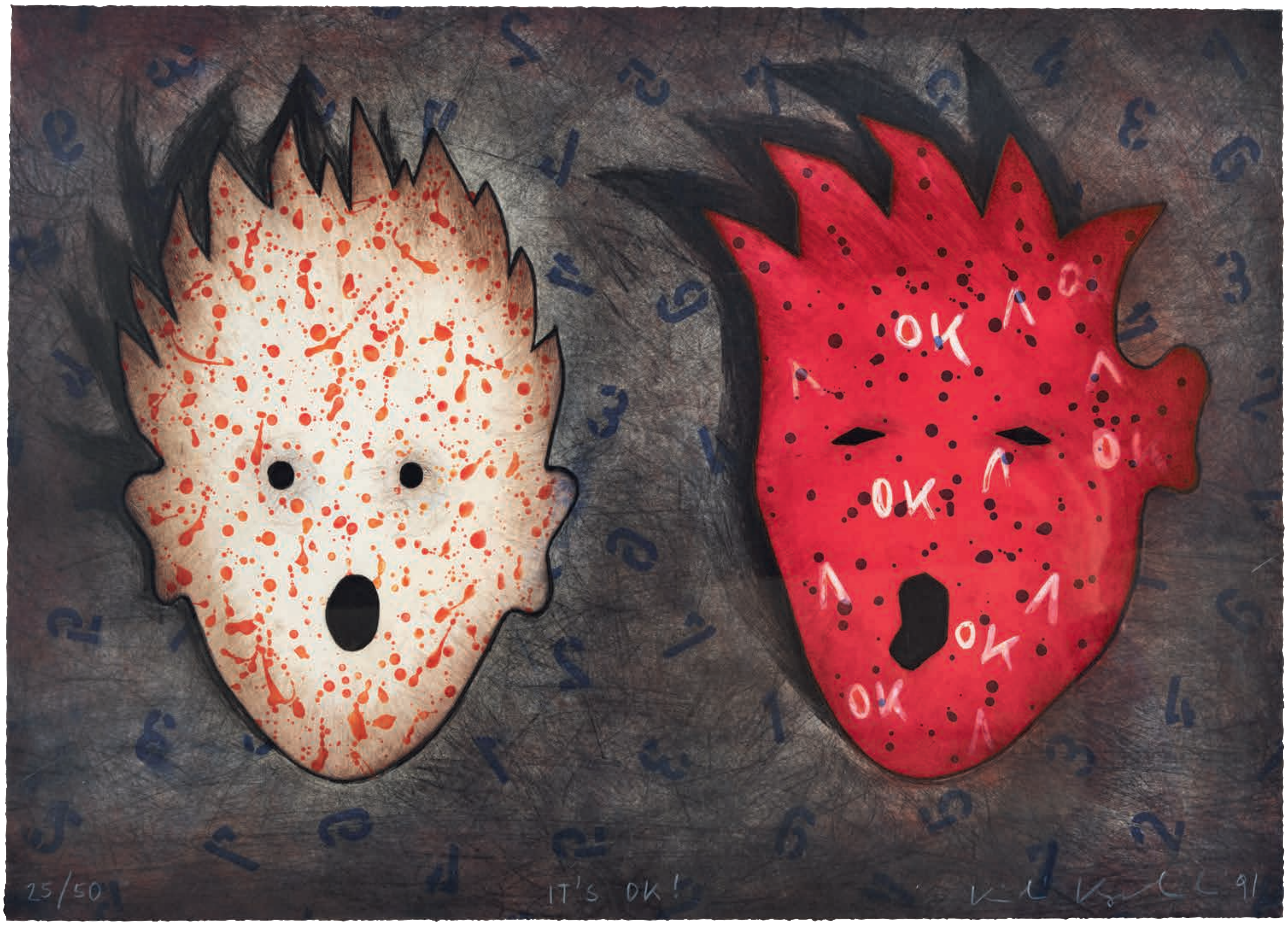
“Barbara in Burka”, 2001, Archival Inkjet Print on wove paper, signed and dated Longo 2011, no. 25 from the edition of 30 numbered examples, image size 60 x 43.8 cm, sheet size 70 x 50 cm, from the portfolio 'The way we live now - Zehn Künstler für Lettre International', printed by Adamson Editions/Washington DC and published by Lettre International/Berlin

**€ 6.000 – 9.000** US$ 6.400 – 9.700



14
**Kiki Kogelnik ***
(Graz 1935–1997 Vienna)
"Outer-Space Head", 1992, screenprint in colours on wove paper,
signed and dated Kiki Kogelnik 92, titled, no. 21 from the edition of 40
numbered examples, image size 45.7 x 31.6 cm, sheet size 80 x 60 cm

**€ 3.500 – 5.500** US$ 3.800 – 5.900



15

**Kiki Kogelnik** *

(Graz 1935–1997 Vienna)
“It’s OK!”, 1991, etching and aquatint in colours on wove paper, signed and dated Kiki Kogelnik 91, titled, no. 25 from the edition of 50 numbered examples, sheet sized print 52.5 x 73.2 cm

**€ 3.500 – 5.500** US$ 3.800 – 5.900

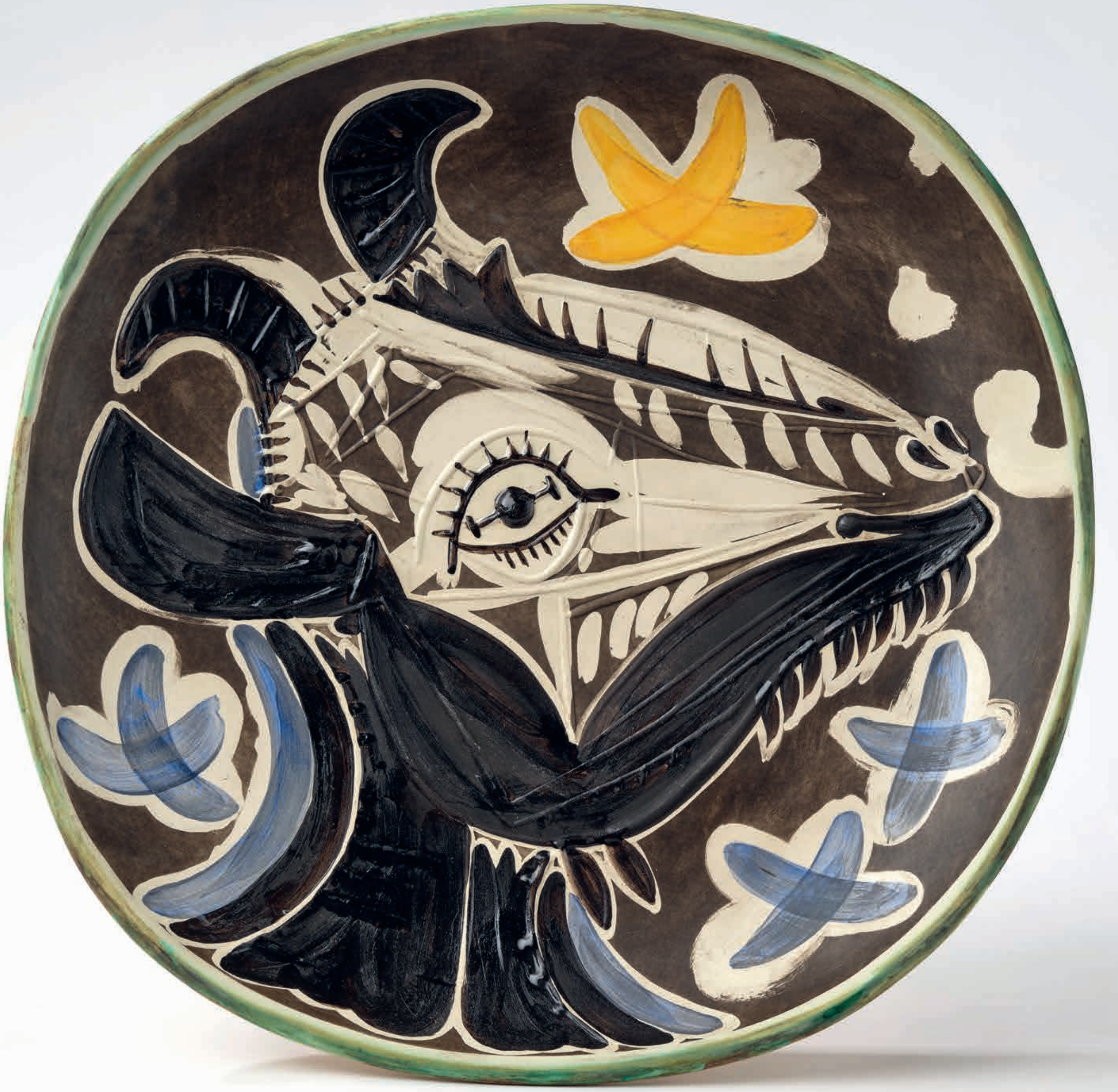
Pablo Picasso expanded his artistic repertoire in the 1940s to include ceramics, marking a significant phase in his creative development. In the Madoura workshop in Vallauris, Southern France, he began creating a wide range of ceramic works in 1946. They included both functional and purely aesthetic objects. Picasso experimented with form and decoration, blending traditional ceramic techniques with his own innovative approach. Notably, his playful use of symbolism and figure, often incorporating humorous and surreal elements, stands out. Picasso's ceramics are not only an extension of his broader artistic practice but also a significant contribution to 20th-century Modern Art, blurring the lines between art and craft.

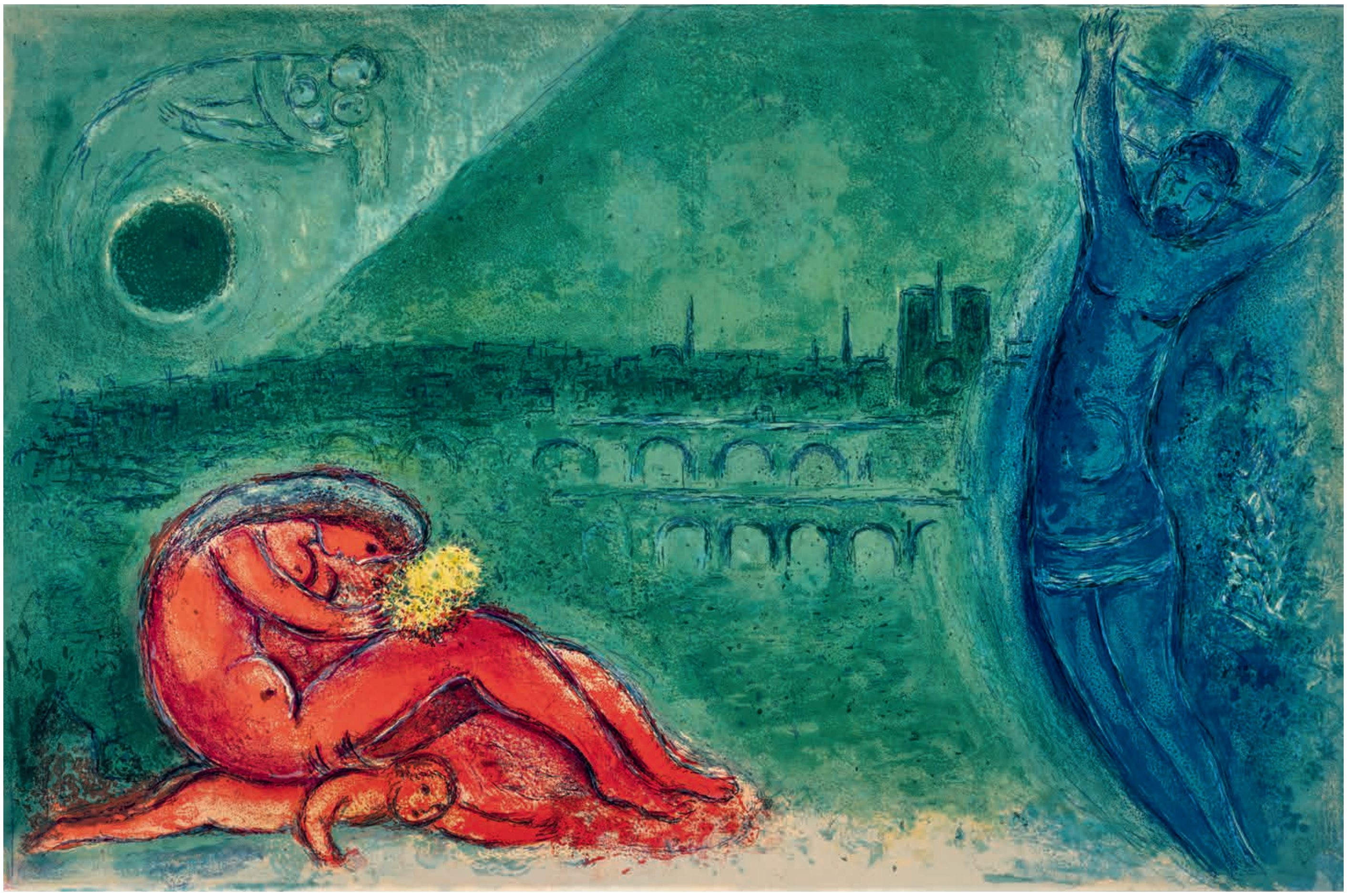
**16**
**Pablo Picasso** *
(Malaga 1881–1973 Mougins)
"Tête de chévre de profil", 1952, round dish, white earthenware clay, engobes under partial brushed glaze, patinated ground, verso stamped 'Madoura Plein Feu' and 'Empreinte originale de Picasso', from the edition of 100 examples, diam. 41.5 cm

**€ 12.000 – 18.000** US$ 12.900 – 19.300

**Provenance:**
Private Collection France

**Literature:**
Georges Bloch, Pablo Picasso, Catalogue de l'oeuvre gravé céramique, 1949- 1971, Vol. III, Bern 1972, no. 30
Alain Ramié, Picasso, Catalogue of the Edited Ceramic Works 1947–1971, Paris 1988, no. 151





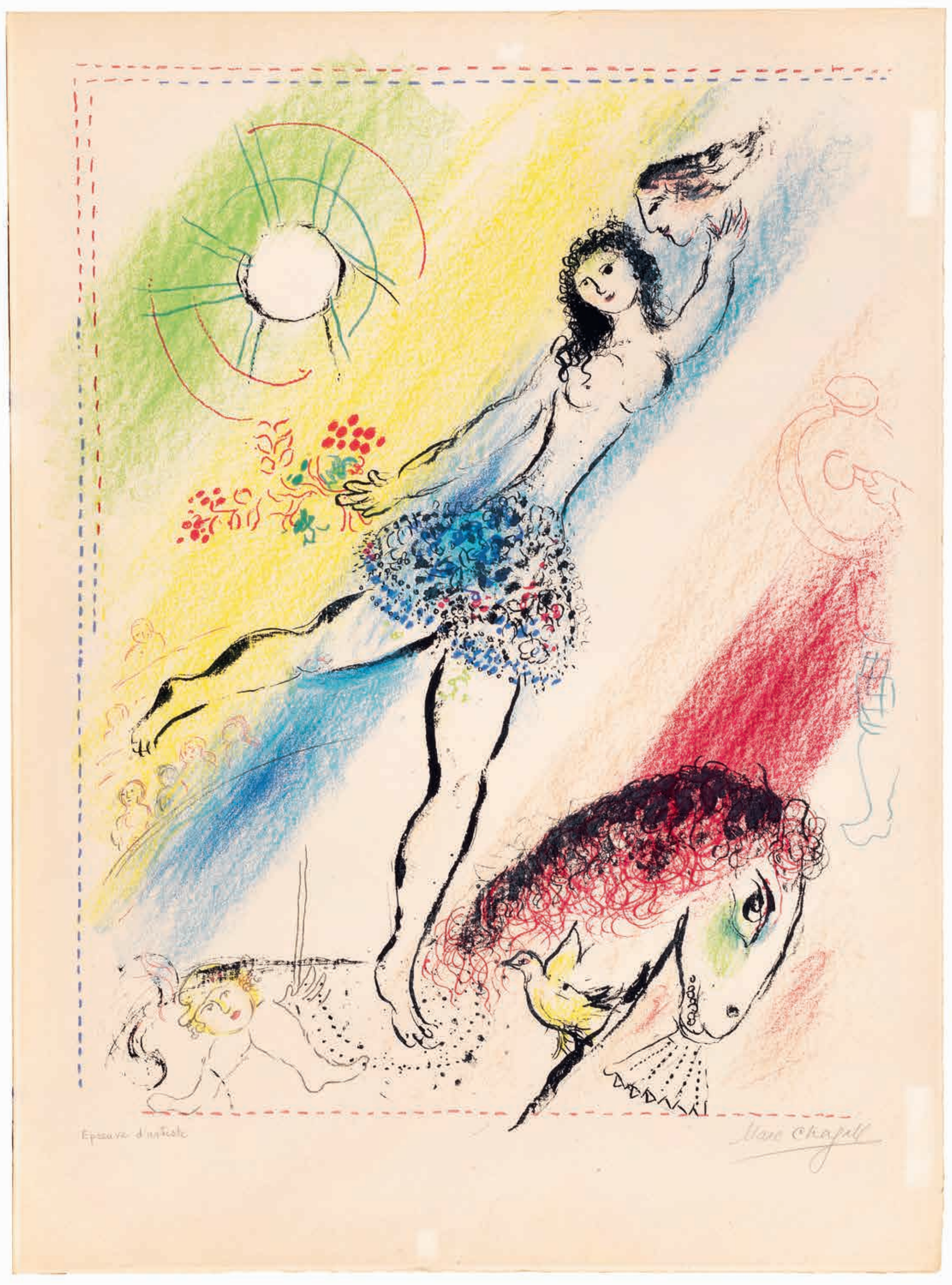
17

**Marc Chagall ***

(Witebsk 1887–1985 Saint Paul de Vence)

“Quai de la Tournelle”, 1960, lithograph in colours on Arches wove paper, unsigned and unnumbered example with wide margins and without fold (there were also 25 signed and numbered examples with wide margins and 180 examples of the book edition without margins), image size 39 x 60.3 cm, sheet size 44.2 x 64.6 cm, from ‘Regards sur Paris’, printed by Mourlot/Paris and published by André Sauret/Paris, Cramer (Illustrated books) 53, Mourlot 351

**€ 4.000 – 6.000** US$ 4.300 – 6.400



18

**Marc Chagall** *

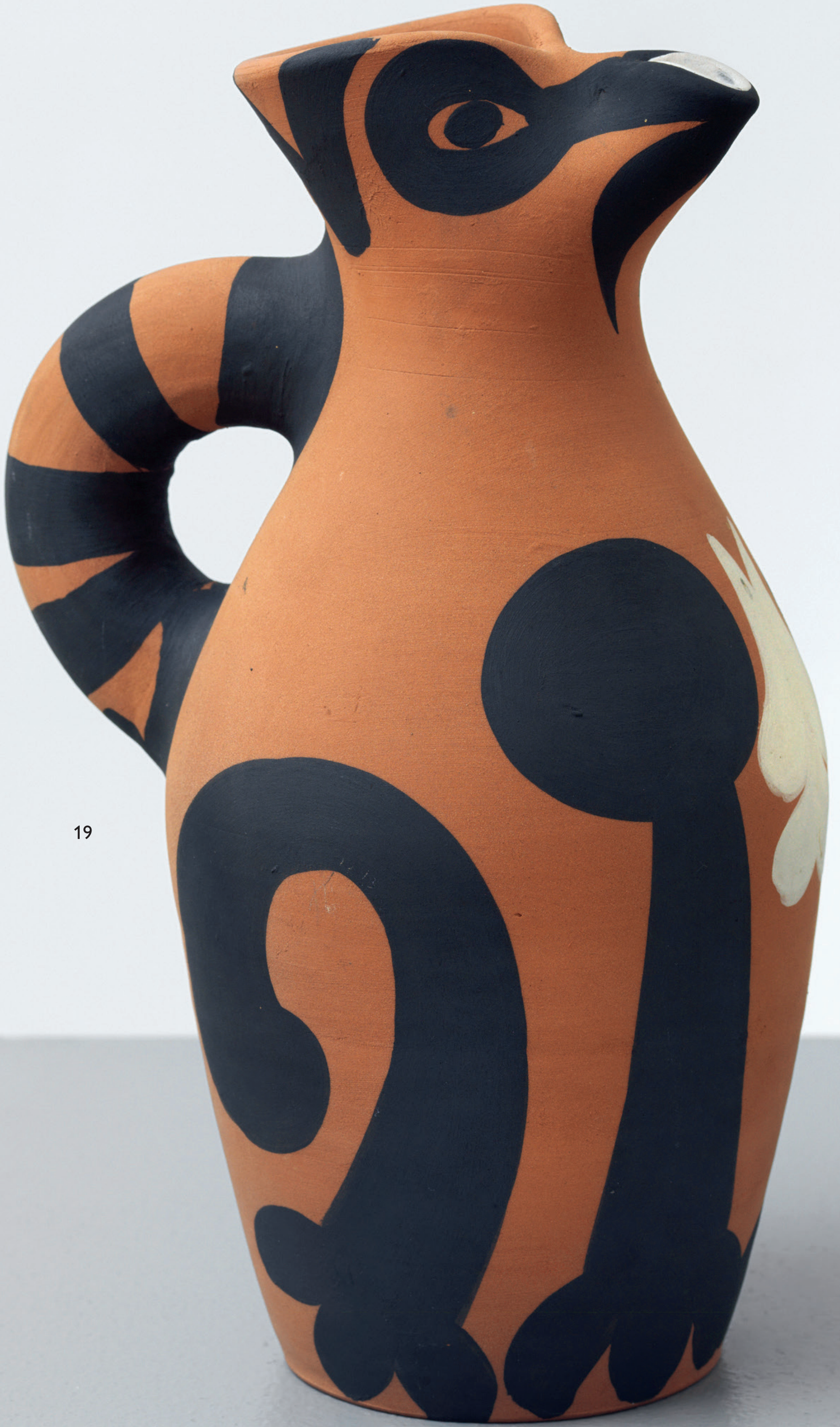
(Witebsk 1887–1985 Saint Paul de Vence)

L'Écuyère, 1964, lithograph on Arches wove paper, signed Marc Chagall, épreuve d'artiste, aside the edition of 50 numbered examples, image size 63.5 x 52 cm, sheet size 75 x 55.8 cm, printed by Mourlot/Paris, Mourlot 419

**€ 9.000 – 12.000** US$ 9.700 – 12.900

**Provenance:**

European Private Collection



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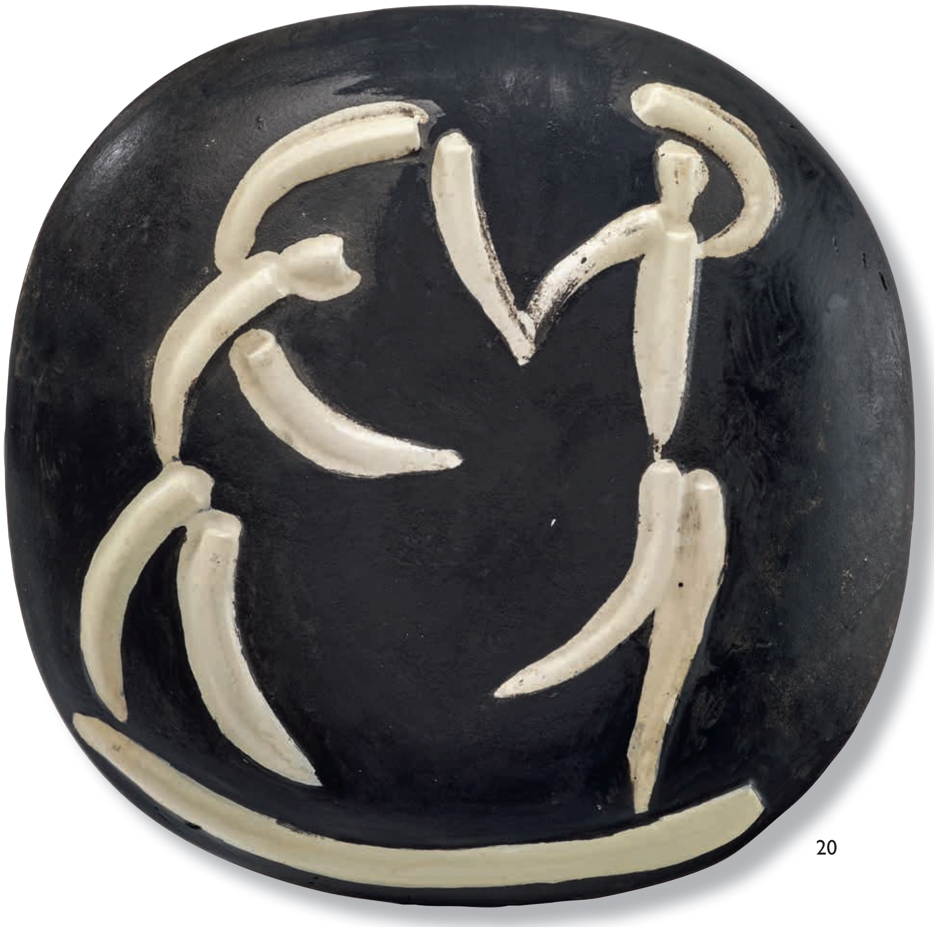


20

19

**Pablo Picasso ***

(Malaga 1881–1973 Mougins)

Pichet Yan, 1952, red earthenware clay, decoration in engobes, inscribed Edition Picasso, stamped Edition Picasso and Madoura plein feu, from the edition of 400 examples, 28 x 13 cm

**€ 5.000 – 7.000** US$ 5.400 – 7.500

**Provenance:**
Private Collection Germany

**Literature:**
Georges Ramié, Céramique de Picasso, Editions Cercle d'Art, Paris 1974, no. 710
Alain Ramié, Picasso, Catalogue of the Edited Ceramic Works 1947–1971, Paris 1988, no. 140

20

**Pablo Picasso ***

(Malaga 1881–1973 Mougins)

"Danseurs", 1956, small convex wall plaque, white earthenware patinated in black, partial glazed, stamped on the reverse 'Madoura Plein Feu' and 'Empreinte originale de Picasso', from the edition of 500 examples, diam. 19 cm

**€ 2.000 – 3.000** US$ 2.100 – 3.200

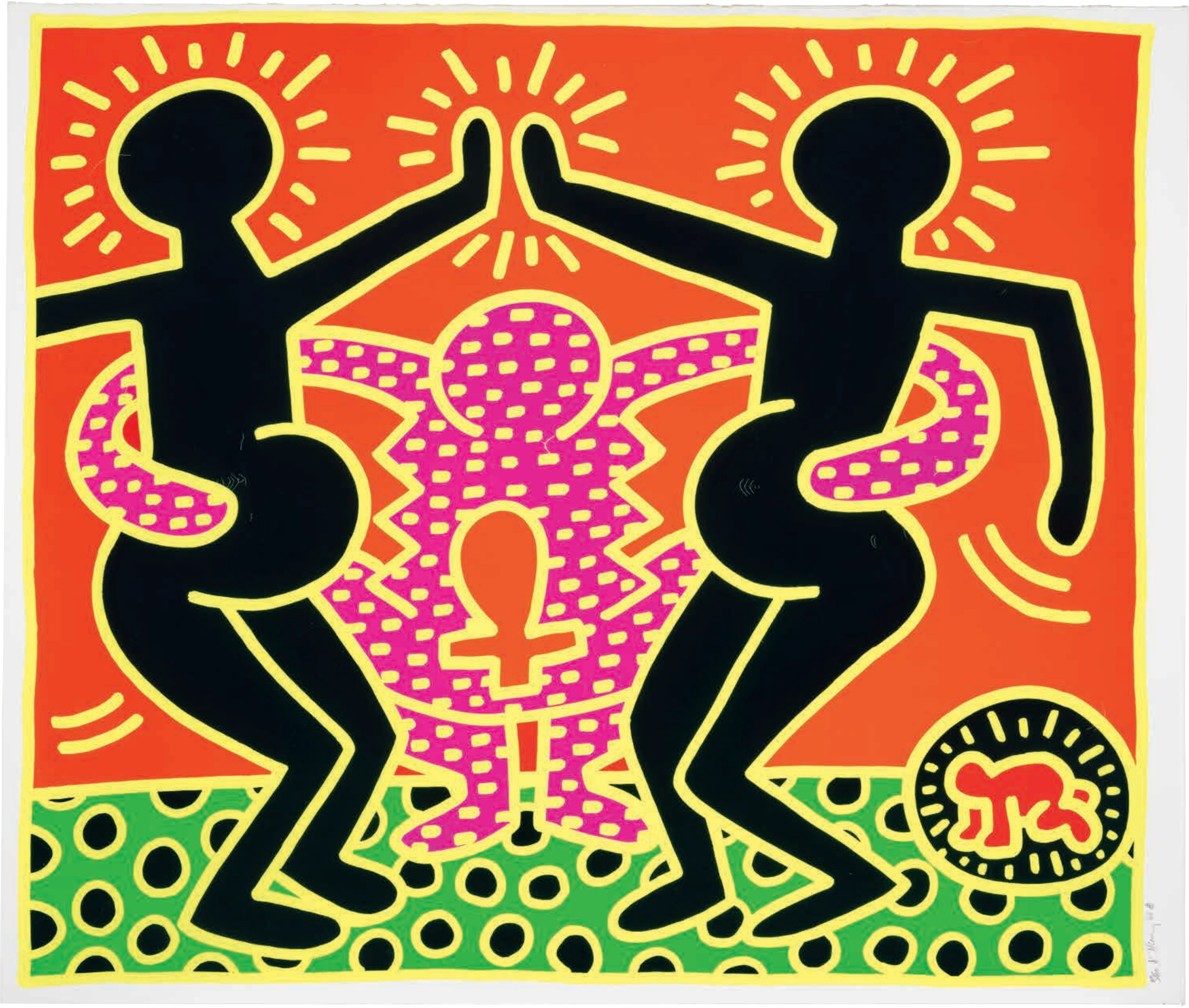
**Provenance:**
Private Collection Austria

**Literature:**
Georges Bloch, Pablo Picasso, Catalogue de l'oeuvre gravé céramique, 1949-1971, Vol. III, Bern 1972, no. 79
Alain Ramié, Picasso, Catalogue of the Edited Ceramic Works 1947–1971, Paris 1988, no. 388

Keith Haring's 1983 'Fertility Suite' brought attention to the widespread HIV infection among pregnant women in Sub-Saharan Africa, an issue that had largely been suppressed due to the influence of homophobia and racism on public narratives. The series honors the resilience of these mothers through symbols like ankh crosses, glowing depictions of pregnant women, and scenes of dancing. Additionally, the prints incorporate many of Haring's signature symbols, such as the Radiant Baby, pyramids, and UFOs, further cementing this series as an archetypal example of the artist's distinctive style.

21
**Keith Haring**
(Kutztown 1958–1990 New York)
Untitled 4 (from 'The Fertility Suite'), 1983, screenprint in colours on wove paper, signed and dated Haring 83, no. 80 from the edition of 100 numbered examples, image size 103.5 x 120 cm, sheet size 106.5 x 126 cm, published by Tony Shafrazi Gallery/New York, Littman p. 33

**€ 30.000 – 40.000** US$ 32.200 – 43.000



One of the most important early etchings in 'severe style' (im 'strengen Stil'), from the series 'Inventionen' on which Paul Klee worked from 1903 to 1905.

***"The 'Inventions' were thus planned from the outset as an act of self-assertion. In order to finally appear in public and become a proper artist, Klee first had to put together a few works. He wanted to use the means at his disposal to translate his ideas, or rather his views as an individual, into a few presentable results, and the etchings were intended to serve this purpose."***

Wedekind p. 55

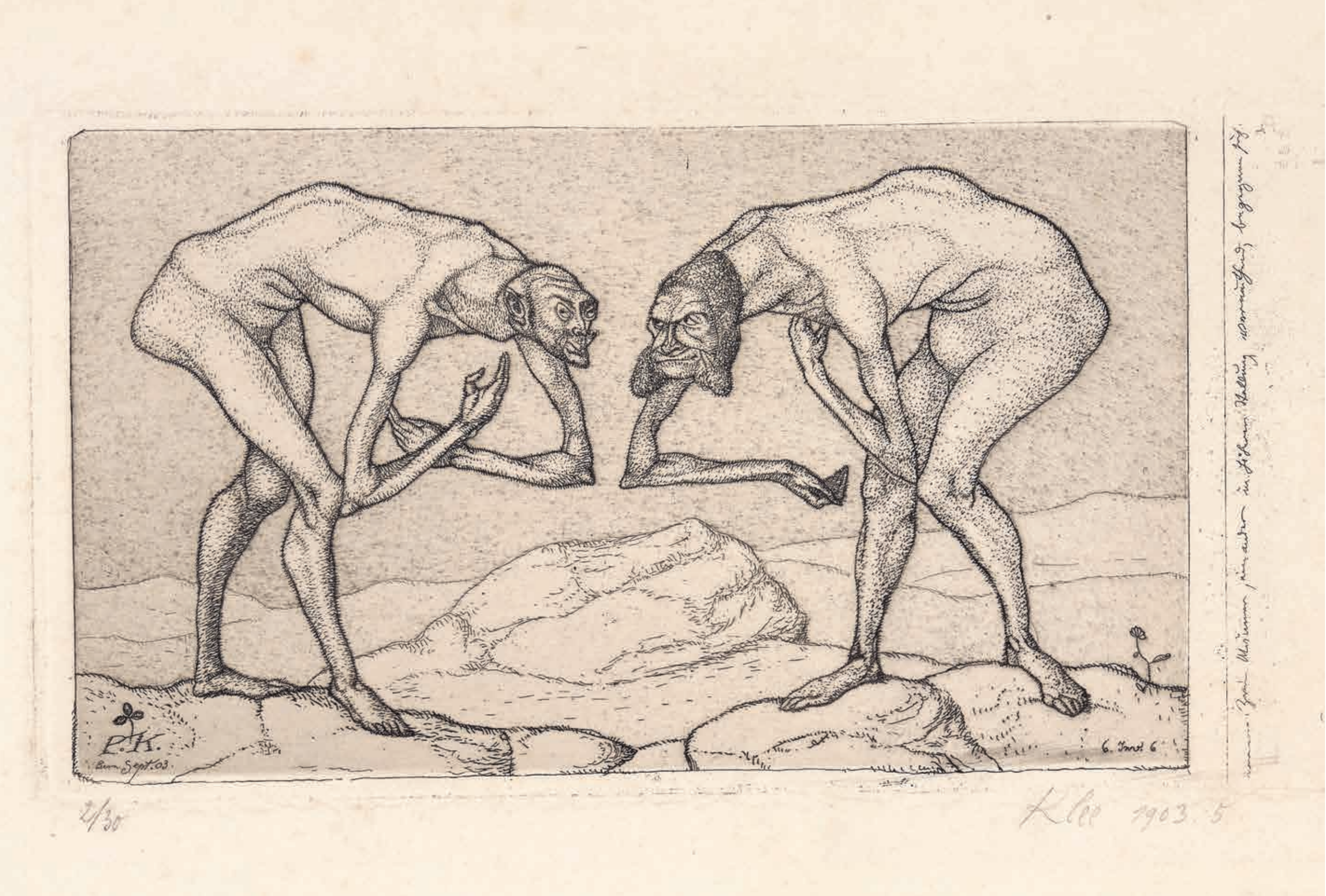
Klee planned to present the series in Berlin, Vienna and Munich but only managed to show the etchings on the 'internationale Ausstellung der Münchner Secession' in 1906.

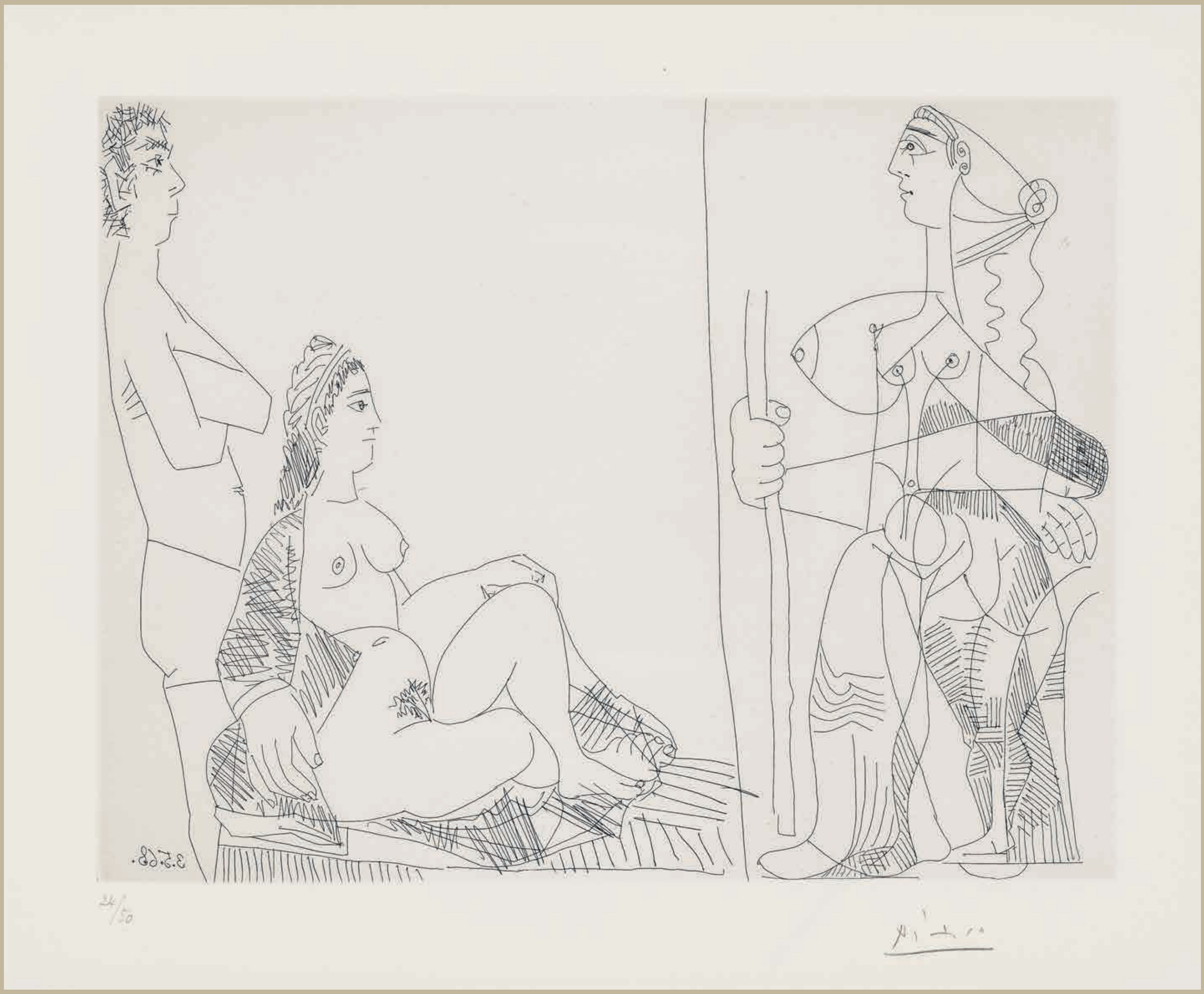
22
**Paul Klee**
(Münchenbuchsee near Bern 1879–1940 Muralto)
"Zwei Männer, einander in höherer Stellung vermutend, begegnen sich - Invention 6", 1903, etching on firm wove paper with wide margins, signed and dated Klee 1903, inscribed with the works number 5, on the plate initialled and dated P. K. Bern Sept.03 and inscribed 6, Inv, 6, on the right side of the plate the etched title and the faintly visible remarque, no. 2 from the edition of 30 numbered examples, plate size 11.7 x 22.4 cm, sheet size 31.7 x 41.7 cm, from the series 'Inventionen', printed by Max Girardet/Bern, Kornfeld 7 II b

**€ 30.000 – 40.000** US$ 32.200 – 43.000

**Provenance:**
Private Collection Southern Germany
Private Collection Northern Germany, acquired from the above

**Literature:**
Eberhard W. Kornfeld, Verzeichnis des graphischen Werkes von Paul Klee, Bern 1963, no. 7
Paul-Klee-Stiftung (Ed.), Catalogue Raisonné Paul Klee Vol. I, 1883 – 1912, Bern 1998, no. 165
Gregor Wedekind, Paul Klee: Inventionen, Berlin 1998


P.K.
Bern Sept. 03
6. Invent. 6
2/30
Klee 1903. 5
Zwei Männer, einander in höherer Stellung vermutend, begegnen sich



23

**Pablo Picasso** *

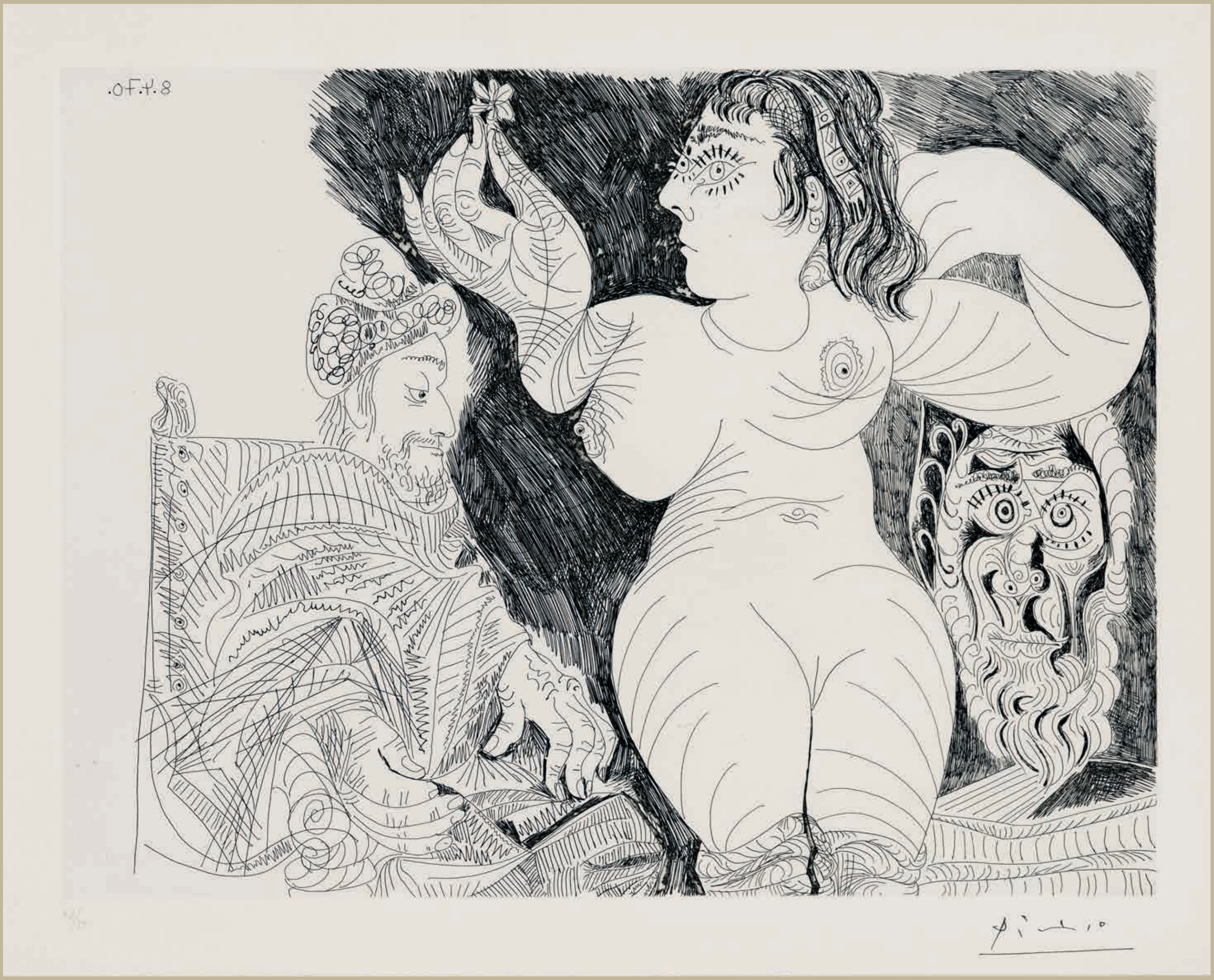
(Malaga 1881–1973 Mougins)

“Couple et voyageuse”, 1968, etching on wove paper, signed Picasso, dated on the plate, no. 24 from the edition of 50 numbered examples, plate size 22.2 x 28.8 cm, sheet size 34.8 x 41.9 cm, plate 63 from ‘347 gravures’, printed by Crommelynck/Paris and published in 1969 by Louise Leiris/Paris, Bloch 1543, Baer 1559 B b 1

**€ 3.000 – 4.000** US$ 3.200 – 4.300

**Provenance**

Private Collection Northern Germany



24

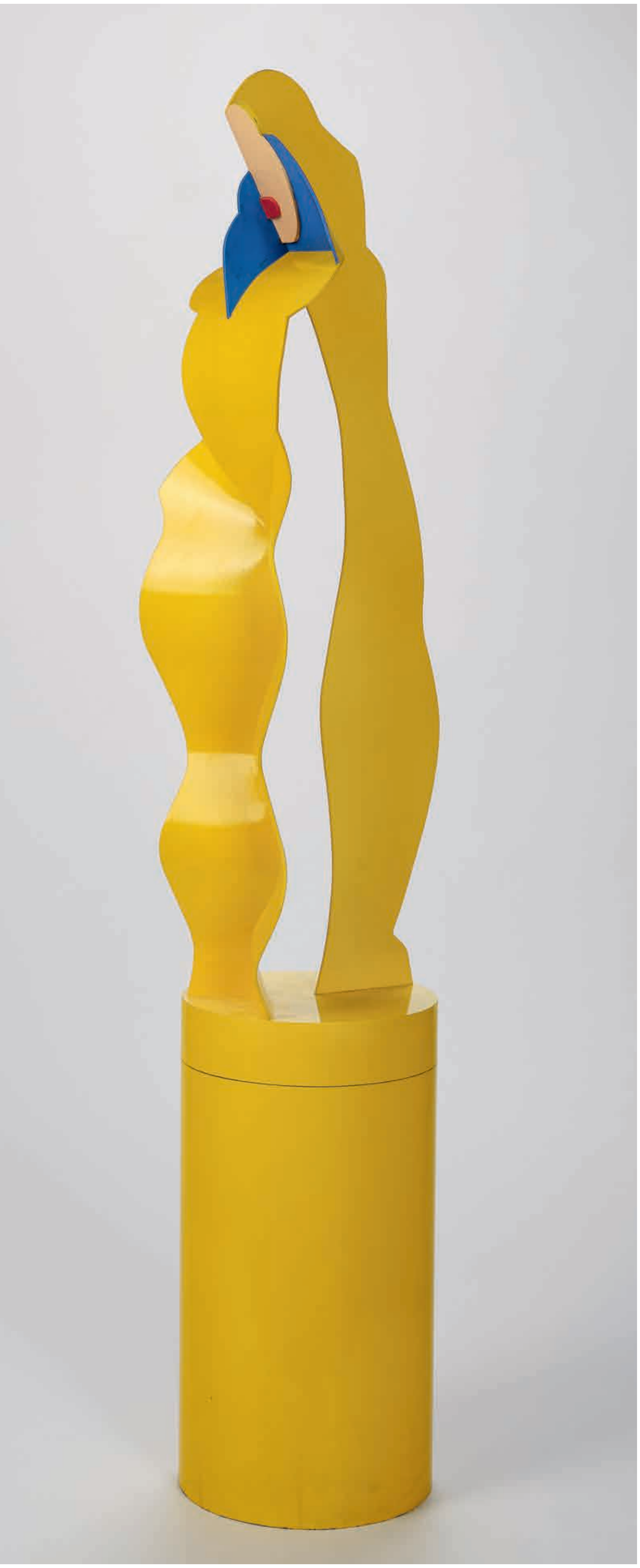
**Pablo Picasso ***

(Malaga 1881–1973 Mougins)

“David songeant à Bethsabée, et à son mari”, 1970, etching on wove paper, with the stamped signature, no. 49 from the edition of 50 numbered examples, plate size 31.5 x 41.6 cm, sheet size, 45 x 56.6 cm, plate 28 from ‘Series 156’, printed by Crommelynck/Paris and published by Louise Leiris/Paris, Bloch 1883, Baer 1889

**€ 2.400 – 3.400** US$ 2.600 – 3.700

**Provenance:**
Private Collection Northern Germany



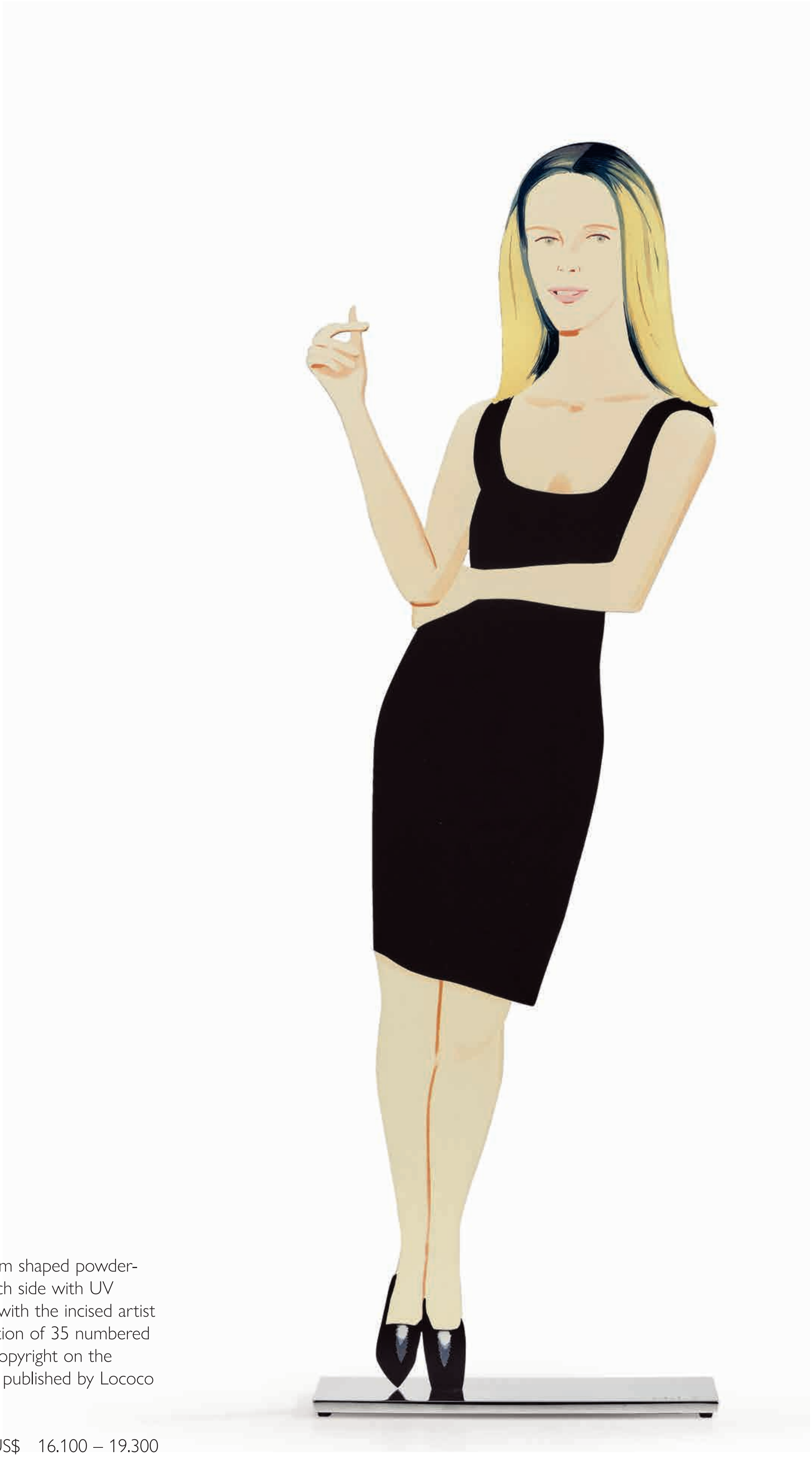
25

**Allen Jones** *

(born in Southampton 1937)

"Yellow Figure", 1996, lacquered steel, signed Allen Jones, no. 29 from the edition of 480 numbered examples, height (including pedestal) c. 196 cm, published by Edition Volker Huber/Offenbach

**€ 2.500 – 3.500** US$ 2.700 – 3.800



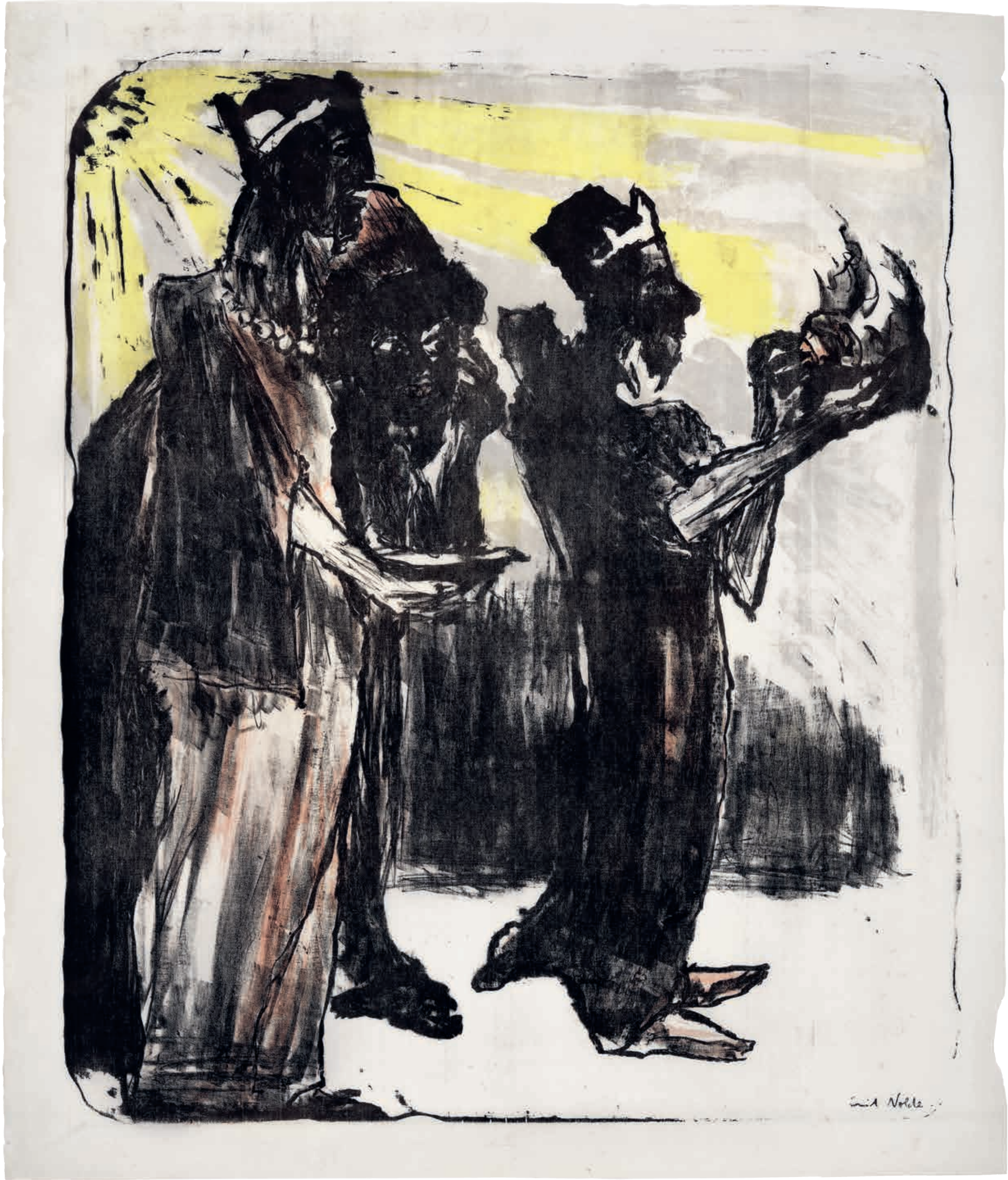
26 –

**Alex Katz**

(born in New York 1927)

“Black Dress 6 - Yvonne”, 2018, cutout from shaped powder-coated aluminium, printed the same on each side with UV cured archival inks, on stainless steel base, with the incised artist signature on the base, no. 26 from the edition of 35 numbered examples, the incised numbering and the copyright on the underside of the base, 63.5 x 21.5 x 8 cm, published by Lococo Fine Art Publisher/St. Louis MO

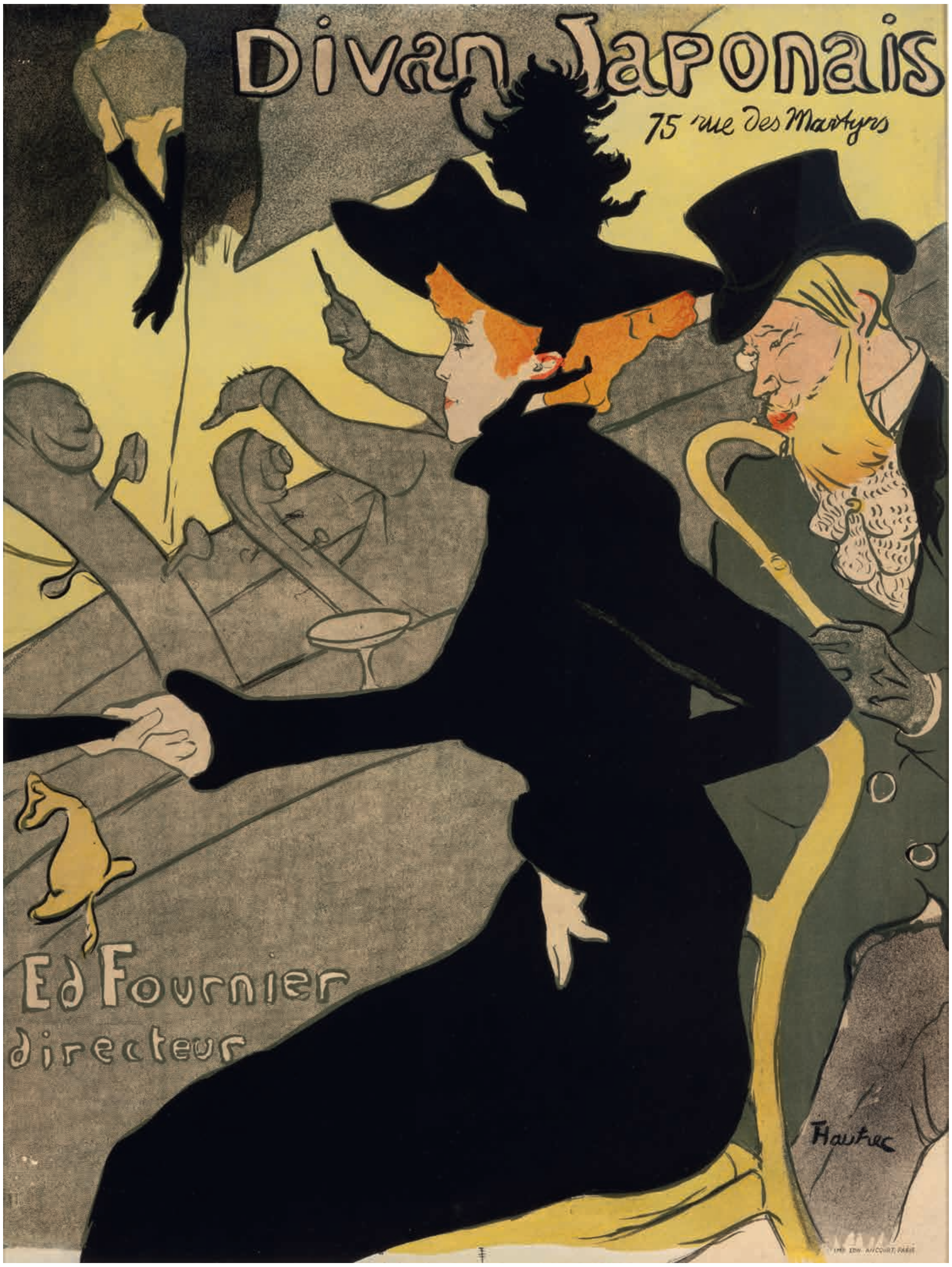
**€ 15.000 – 18.000** US$ 16.100 – 19.300



27
**Emil Nolde** *
(Nolde, Schleswig 1867–1956 Seebüll)
"Die Heiligen Drei Könige", 1913, lithograph in colours on thin japan laid paper, signed in the stone, an example from the unsigned and unnumbered edition of 300 examples, image size 64.5 x 54 cm, sheet size 71 x 60.7 cm, printed by Westphalen/Flensburg and published for the members of the Kölner Sonderbund, Schiefler/Mosel 49 III

**€ 3.000 – 4.000** US$ 3.200 – 4.300

**Provenance:**
Private Collection North-Rhine Westphalia


Divan Japonais
75 rue des Martyrs
Ed Fournier
directeur
TLautrec

28

**Henri de Toulouse-Lautrec**

(Albi 1864–1901 Malrose)

“Divan Japonais”, 1893, lithograph in colours on wove paper and backed with thin linen, signed in the stone, sheet size 60.7 x 80 cm, printed by Edward Ancourt/Paris, Delteil 341, Adriani (1976) 9, Adriani (1986) 8, Wittrock P 11

**€ 10.000 – 15.000** US$ 10.700 – 16.100

**Provenance:**

Sotheby’s, New York, Sale N08021, October 29th 2004, lot 0343
Private Collection Northern Germany, acquired at the above

This original drawing, originally enclosed as a “Prélude” in a portfolio prints of selected drawings (see cat. no. 30) and now rediscovered, can be connected in multiple ways to the extensive group of studies that Klimt devoted himself to with great intensity in 1905/06 in relation to his painting Water Serpents II (1904–1907, second version). These oblong sized sheets focus on nude figures depicted either individually or in pairs, lying parallel to the picture plane. In them, the artist explored, in numerous variations, the erotically playful and dreamlike flow of naked underwater beings (Strobl II, Nos. 1441–1519; Strobl IV, Nos. 3570, 3572, among others).

The sinuous contour lines of the nude figure depicted here merge suggestively with the fabric flowing like water. The extremely slender waist, stylized as if enveloped by a wave, especially evokes the body of a serpent. The upper contour clearly separates the reclining figure from the adjacent empty space of the paper. With great sensitivity, Klimt traces the arc of tension that spans from the legs, hips, and abdomen, across the arched torso to the arm extended backward, covering the full width of the sheet. The sensual rhythm of the contour lines gives this drawing its special allure. It shows no direct connection to the painting and can be regarded as a largely autonomous work.

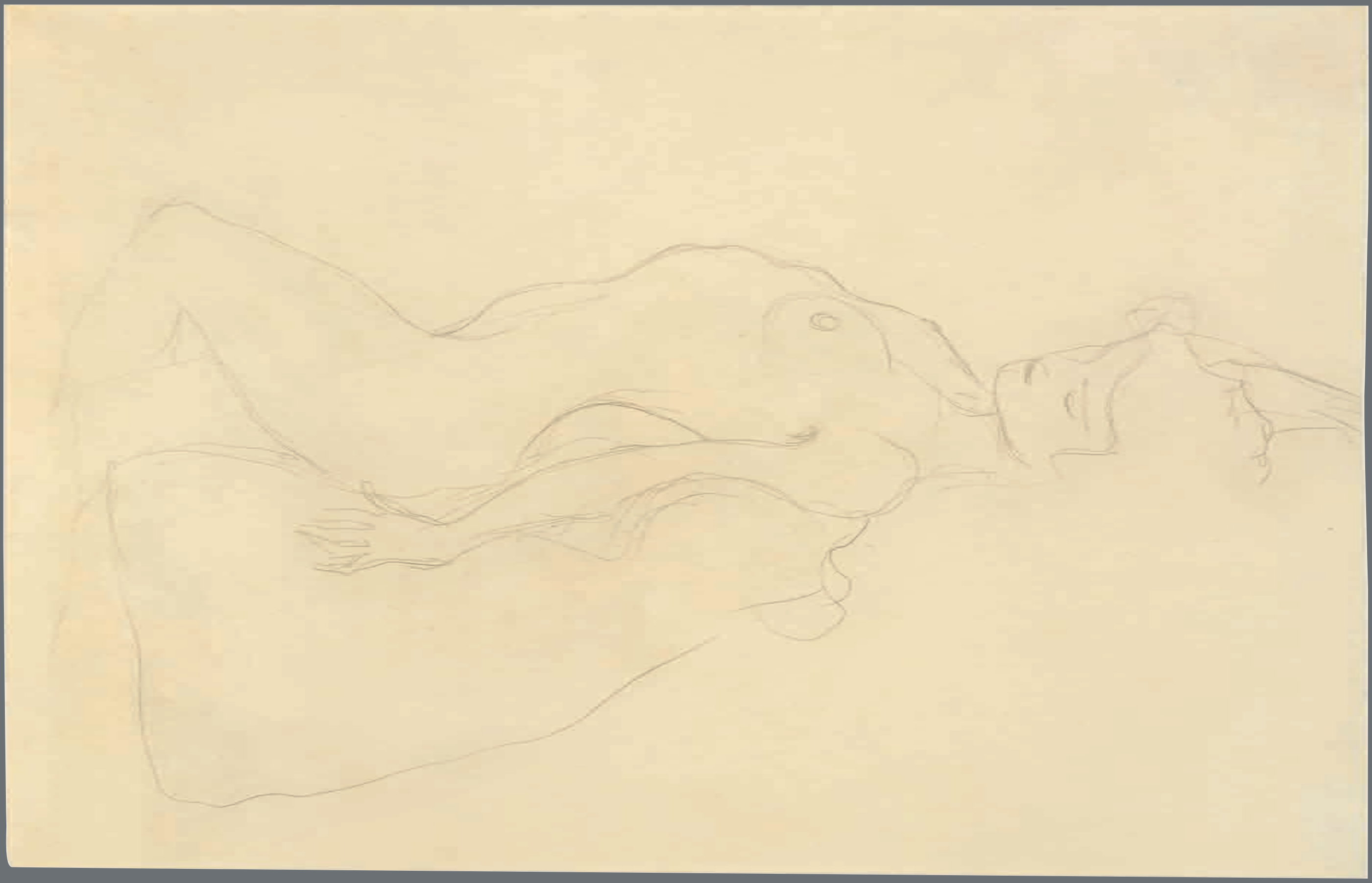
(Marian Bisanz-Prakken)

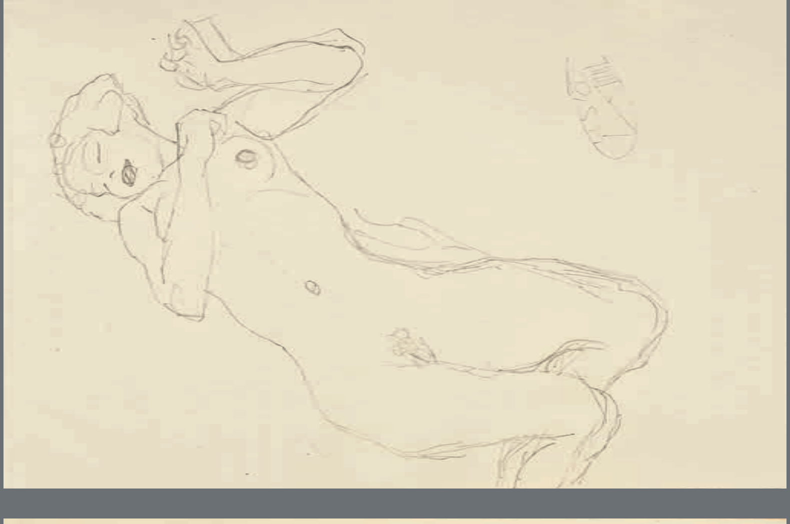
**29**
**Gustav Klimt**
(Wien 1862–1918)
Liegender Akt mit überkreuzten Beinen. Studie zu “Wasserschlangen II“, 2. Zustand (Reclining nude with crossed legs. Study for “Watersnakes II”, 2nd state), c. 1905/ 1906, pencil on paper,
34.8 x 54.6 cm

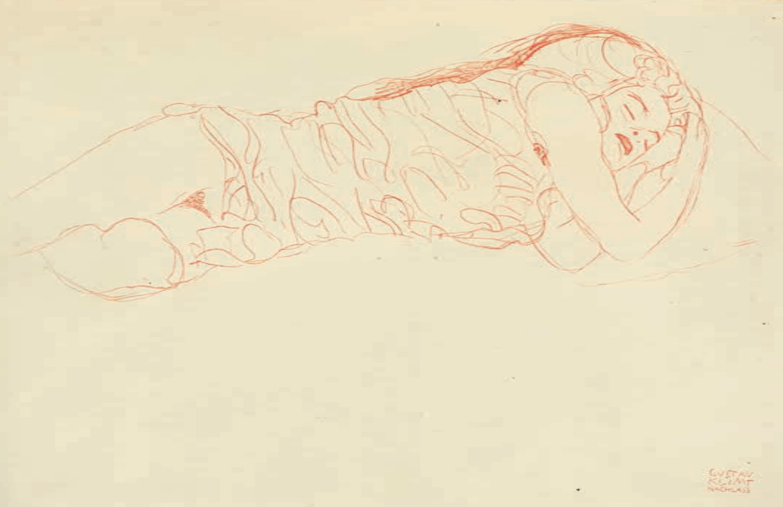
**€ 18.000 – 30.000** US$ 19.300 – 32.200

**Compare:**
Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. II, Salzburg 1982, p. 92 ff

We are grateful to Marian Bisanz-Prakken for confirming the authenticity based on the original and for the assignment of this sheet to the studies of the “Watersnakes”. The drawing was enclosed in one of the ten ‘deluxe’ editions of “25 Handzeichnungen” from 1919. The portfolio is offered in this auction as lot no. 30.







**30**

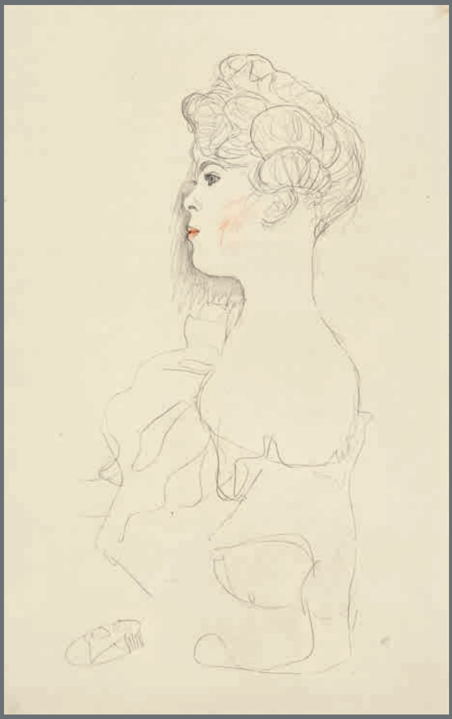
**Gustav Klimt**

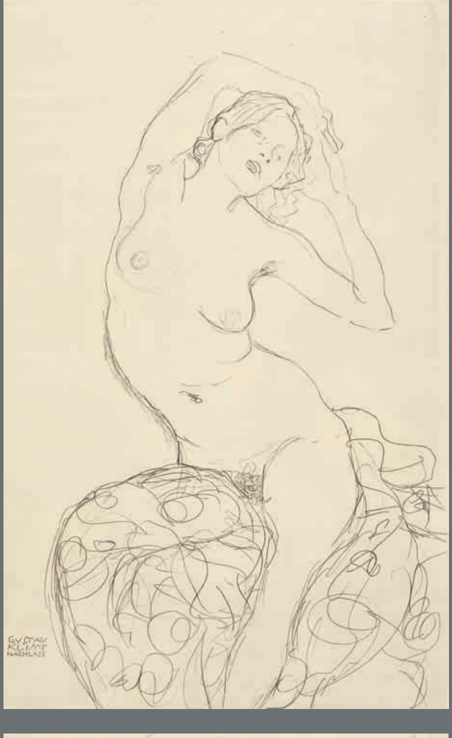
(Vienna 1862–1918)

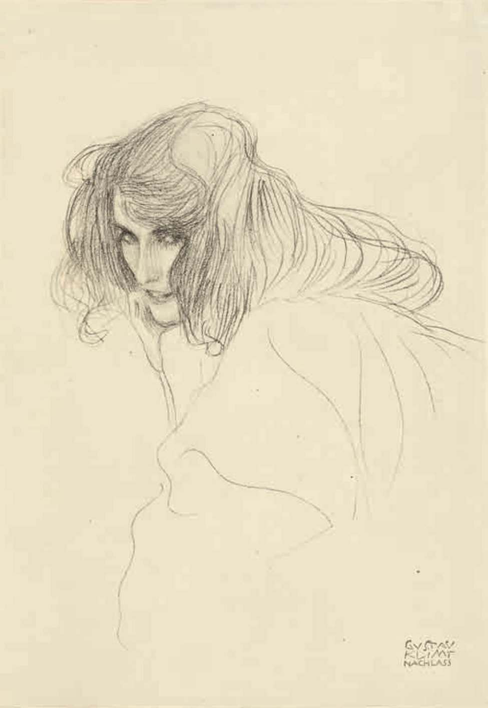
“Fünfundzwanzig Handzeichnungen”, 1919, portfolio with 25 collotypes partly in colour on light paper, mounted in original passepartouts, size of passepartouts 61 x 42 cm, one of only ten copies of the ‘deluxe edition’, numbered in the imprint and provided with a dedication, printed at Kunstanstalt Max Jaffe/Vienna and published by Gilhofer & Ranschburg/Vienna, together with title, index and imprint, without the original clothbound portfolio, (25)

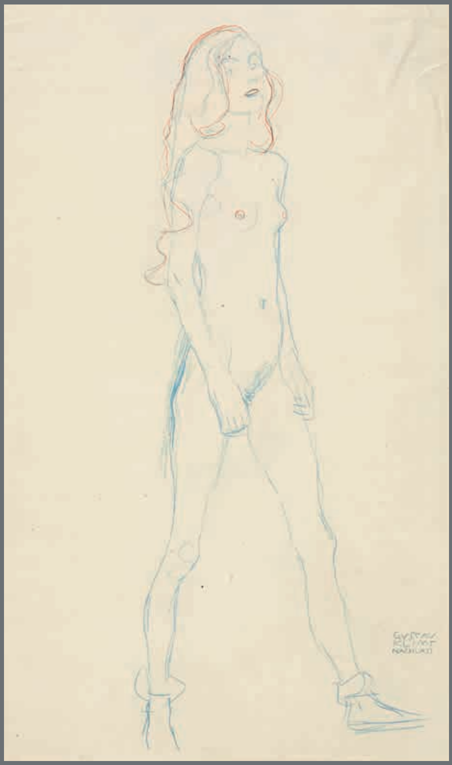
**€ 4.000 – 6.000** US$ 4.300 – 6.400

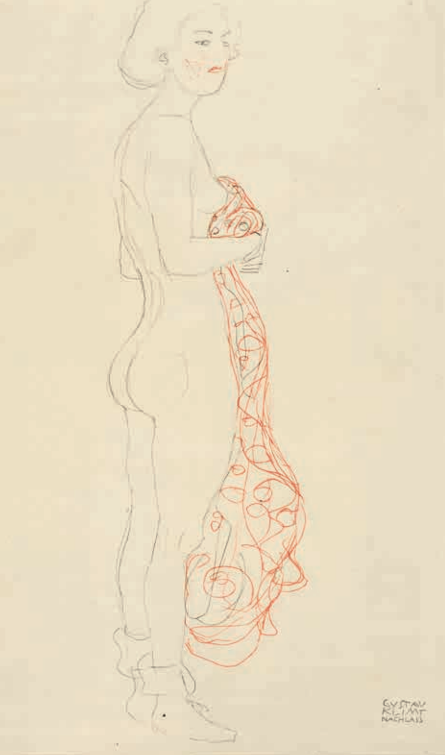
A drawing by Klimt was included with each of the very rare examples of the ‘deluxe edition’. The drawing is offered in this auction as lot no. 29.

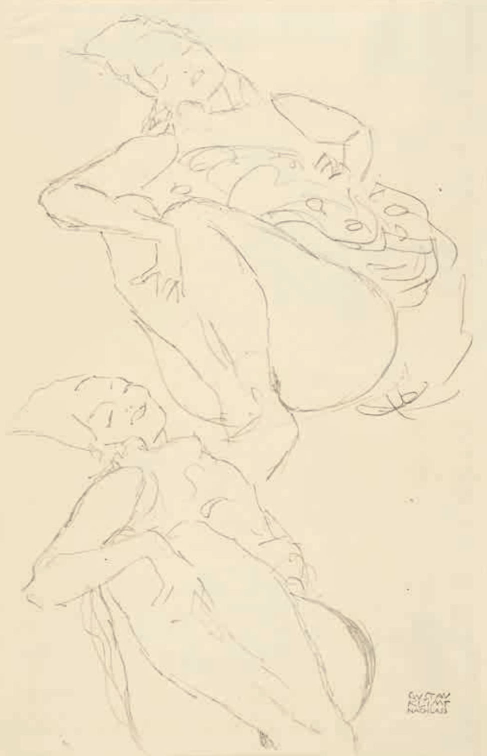


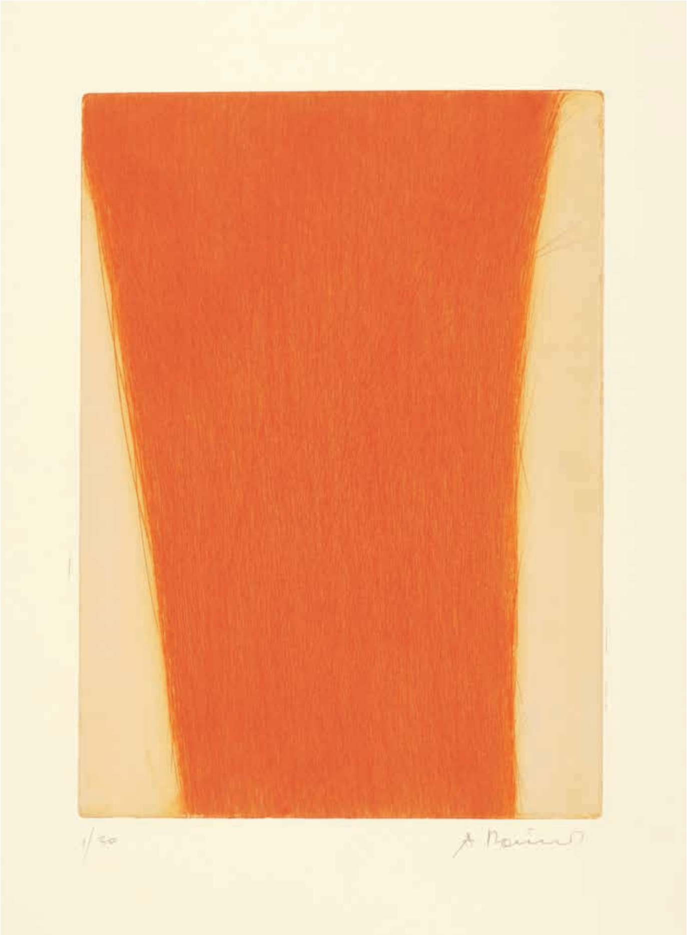

GUSTAV
KLIMT
NACHLASS

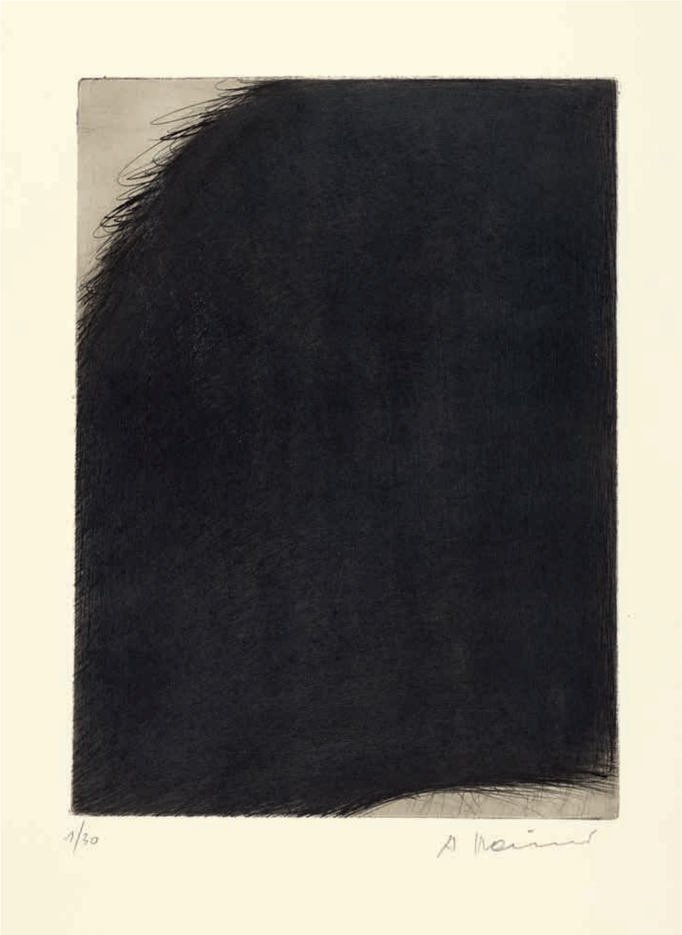

GUSTAV
KLIMT
NACHLASS


GUSTAV
KLIMT
NACHLASS


GUSTAV
KLIMT
NACHLASS


GUSTAV
KLIMT
NACHLASS



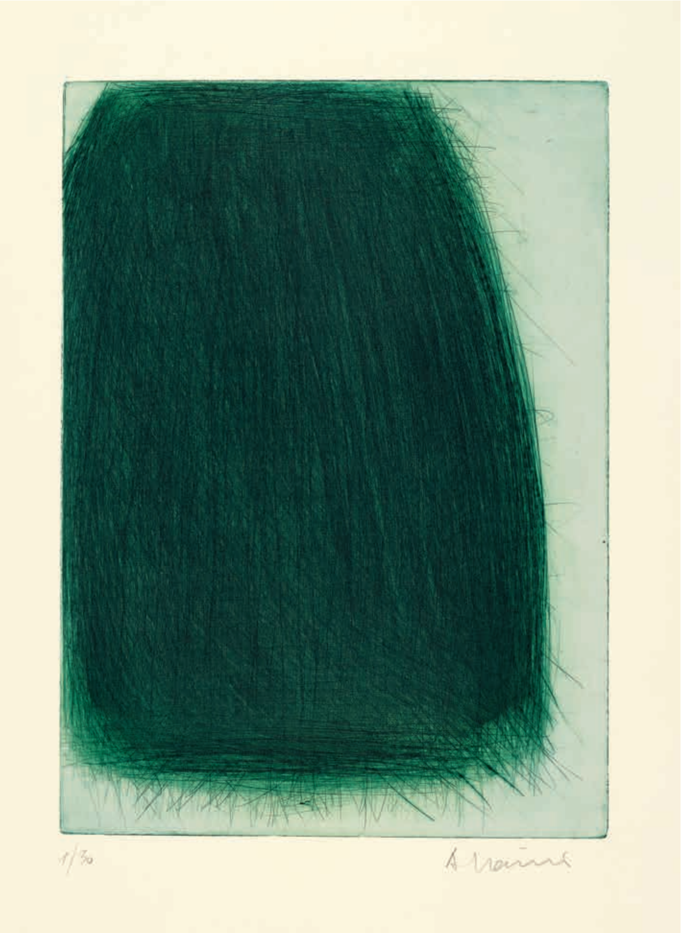


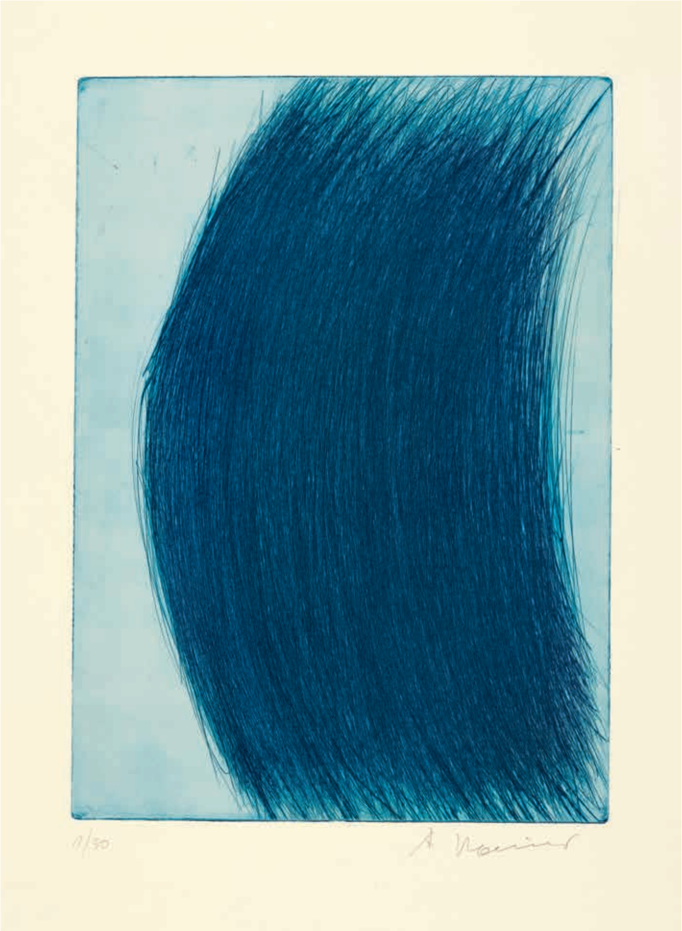
31
**Arnulf Rainer ***
(born in Baden near Vienna 1929)
“Stirn und Stirn”, 1970, drypoint in colour on wove paper, signed A Rainer, no. 1 from the edition of 30 numbered examples, plate size 41.6 x 29.9 cm, sheet size 65.2 x 50 cm, sheet 4 from the portfolio ‘36, 42, 71, 110’, printed by Rudolf Lauterbach and in 1971 published by Galerie Winter/Vienna, Breicha R 110 II

**€ 2.800 – 3.800** US$ 3.000 – 4.100

32
**Arnulf Rainer ***
(born in Baden near Vienna 1929)
Untitled, 1964/68, drypoint on wove paper, signed A Rainer, no. 1 from the edition of 30 numbered examples, plate size 43.7 x 31.9 cm, sheet size 50.2 x 65.3 cm, sheet 3 from the portfolio ‘36, 42, 71, 110’, printed by Rudolf Lauterbach and in 1971 published by Galerie Winter/Vienna, Breicha R 71 IV

**€ 2.800 – 3.800** US$ 3.000 – 4.100





33

**Arnulf Rainer** *

(born in Baden near Vienna 1929)
“Tor”, 1963, drypoint in colour on wove paper, signed A Rainer, no. 1 from the edition of 30 numbered examples, plate size 41.5 x 30 cm, sheet size 65.2 x 50.2 cm, sheet 1 from the portfolio ‘36, 42, 71, 110’, printed by Rudolf Lauterbach and in 1971 published by Galerie Winter/ Vienna, Breicha R 36 III

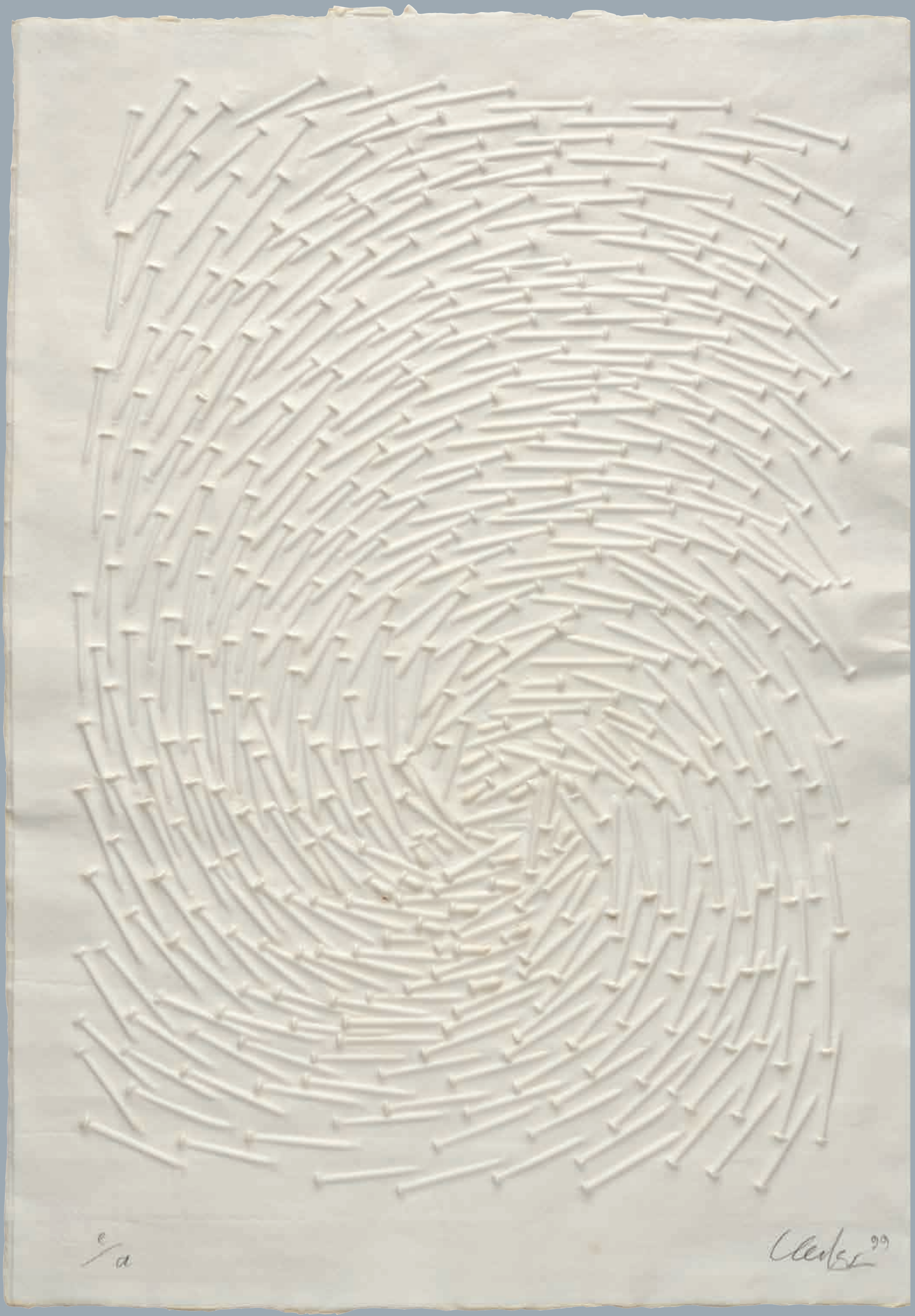
**€ 2.800 – 3.800** US$ 3.000 – 4.100

34

**Arnulf Rainer** *

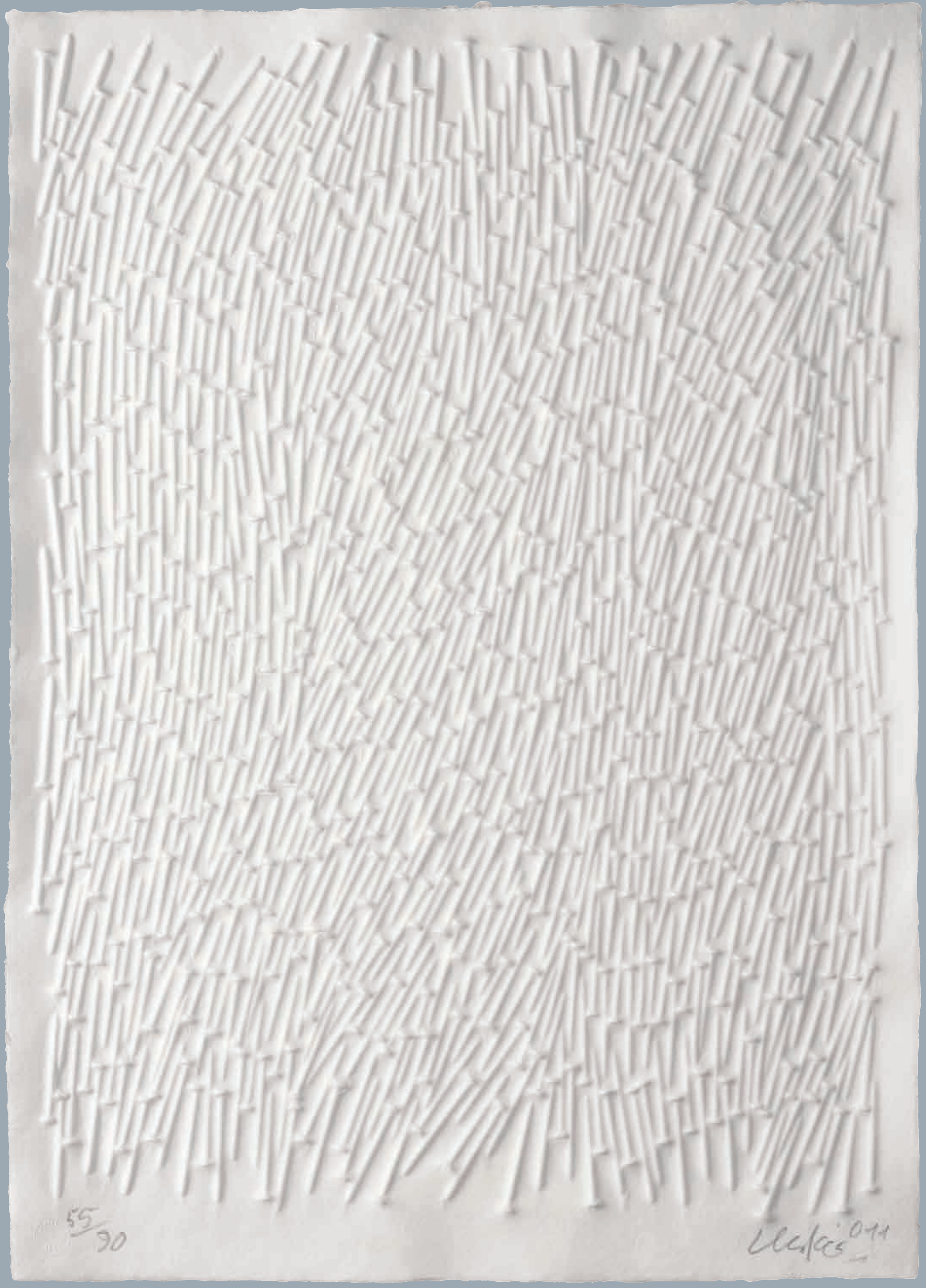
(born in Baden near Vienna 1929)
“Berg”, 1964, drypoint in colour on wove paper, signed A Rainer, no. 1 from the edition of 30 numbered examples, plate size 41.7 x 29.9 cm, sheet size 65.1 x 50.2 cm, sheet 2 from the portfolio ‘36, 42, 71, 110’, printed by Rudolf Lauterbach and in 1971 published by Galerie Winter/ Vienna, Breicha R 42 II

**€ 2.800 – 3.800** US$ 3.000 – 4.100



**35**
**Günther Uecker ***
(born in Wendorf 1930)
“Spirale I”, 1999, embossing on handmade wove paper, signed and dated Uecker 99, épreuve d’artist, sheet size 70.2 x 49.5 cm, printed and published by Erker Presse/St. Gallen with the drystamp

**€ 6.000 – 8.000** US$ 6.400 – 8.600



**36**

**Günther Uecker** *

(born in Wendorf 1930)

“Feld”, 2011, embossing on heavy wove paper, signed and dated Uecker 001, no. 55 from the edition of 90 numbered examples, sheet size 70 x 49.5 cm, printed by Erker Presse/St. Gallen with the drystamp

**€ 5.000 – 7.000** US$ 5.400 – 7.500

37

**Andy Warhol**

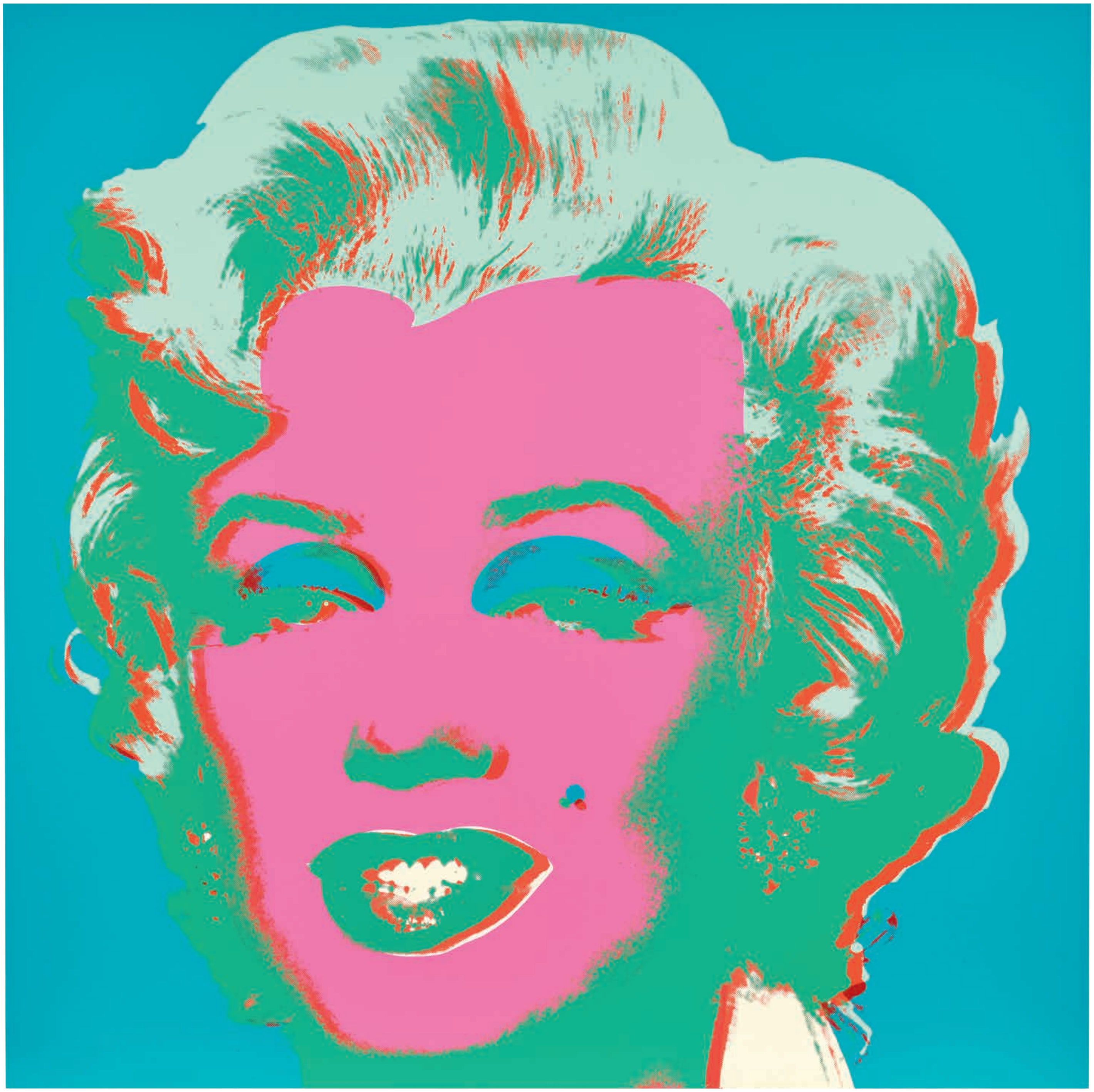
(Pittsburgh 1928–1987 New York)

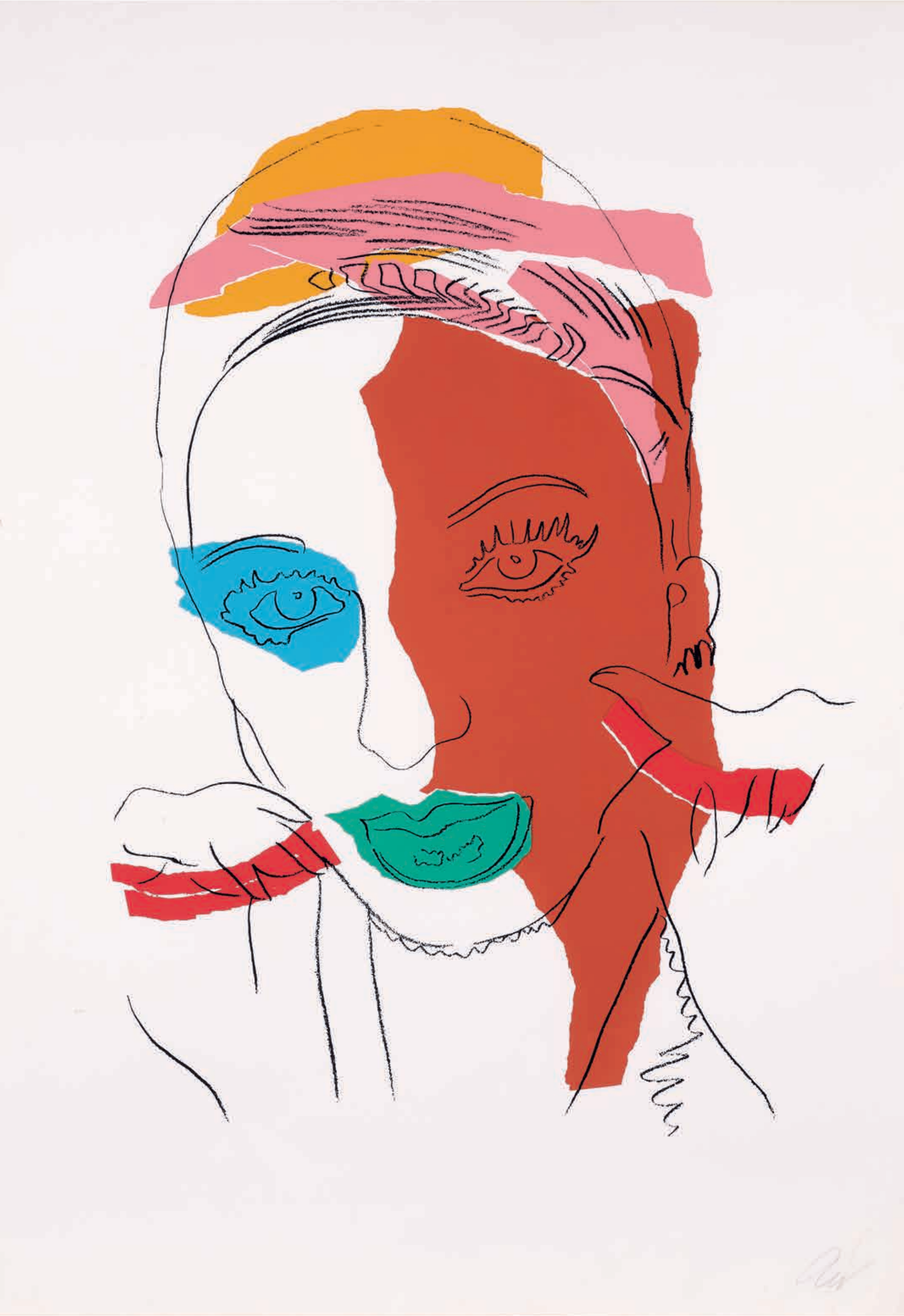
"Marilyn", 1967, screenprint in colours on wove paper, an unsigned and unnumbered proof aside the edition of 250 signed and numbered examples, sheet sized print 91.7 x 91.5 cm, printed by Aetna Silkscreen Products, Inc./New York and published by Factory Additions/New York, Feldman/Schellmann/Defendi II.30

**€ 30.000 – 50.000** US$ 32.200 – 53.700

**Provenance:**

Private Collection Germany - directly from the artist





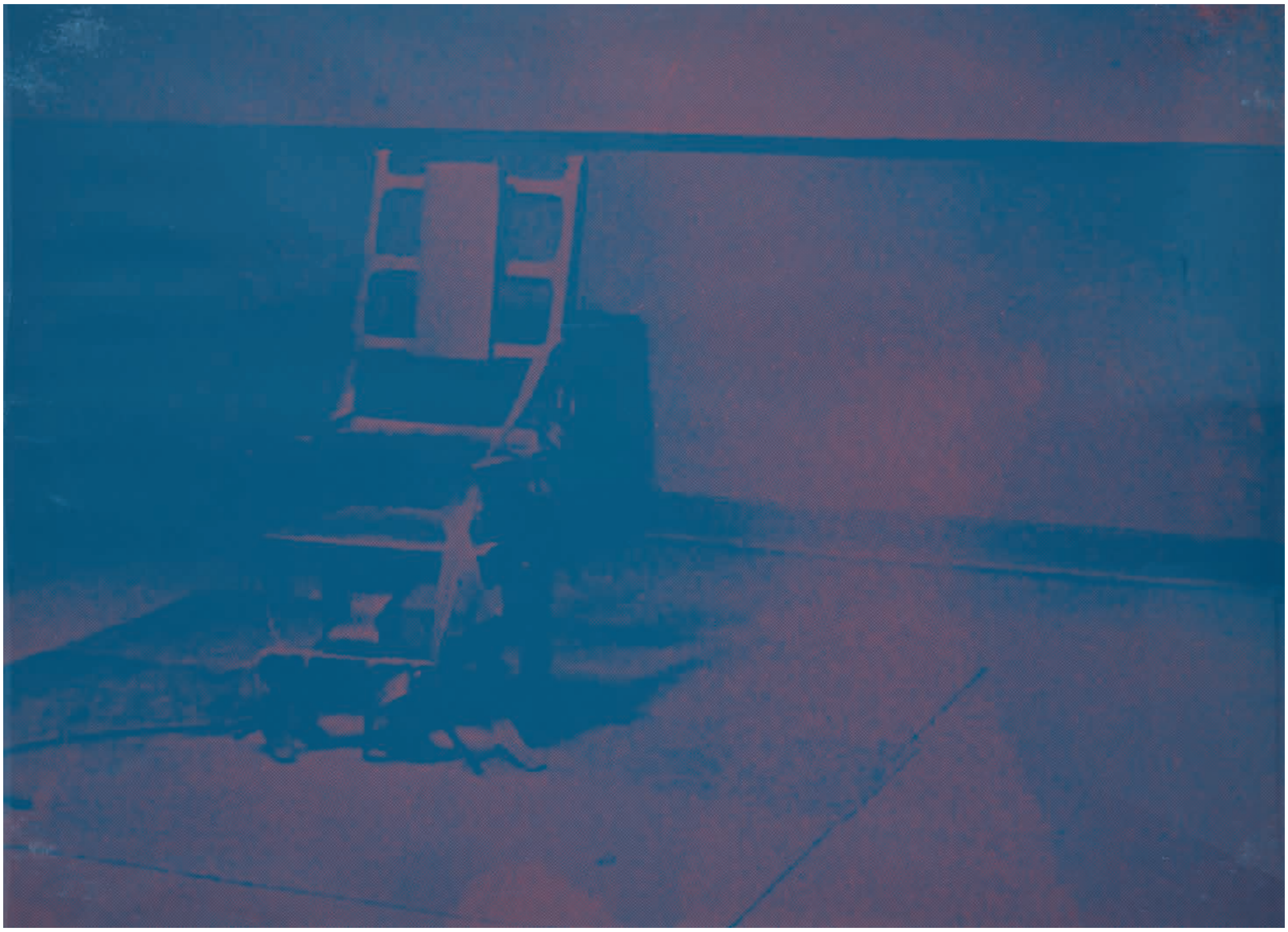
38

**Andy Warhol**

(Pittsburgh 1928–1987 New York)

“Ladies and Gentlemen”, 1975, screenprint in colours on wove paper, initialed AW, no. 57 from the edition of 150 numbered examples, image size 79 x 56.3 cm, sheet size 100 x 70 cm, verso with the stamp ‘Andy Warhol Manifesto Per La Mostra Ai “Diamanti” Di Ferrara 1975 – Edizione 1975 – Tiratura 150’ and numbered in pencil 57/150, published by Studio G7/Bologna, Feldman/Schellmann/Defendi II.126

**€ 5.000 – 7.000** US$ 5.400 – 7.500



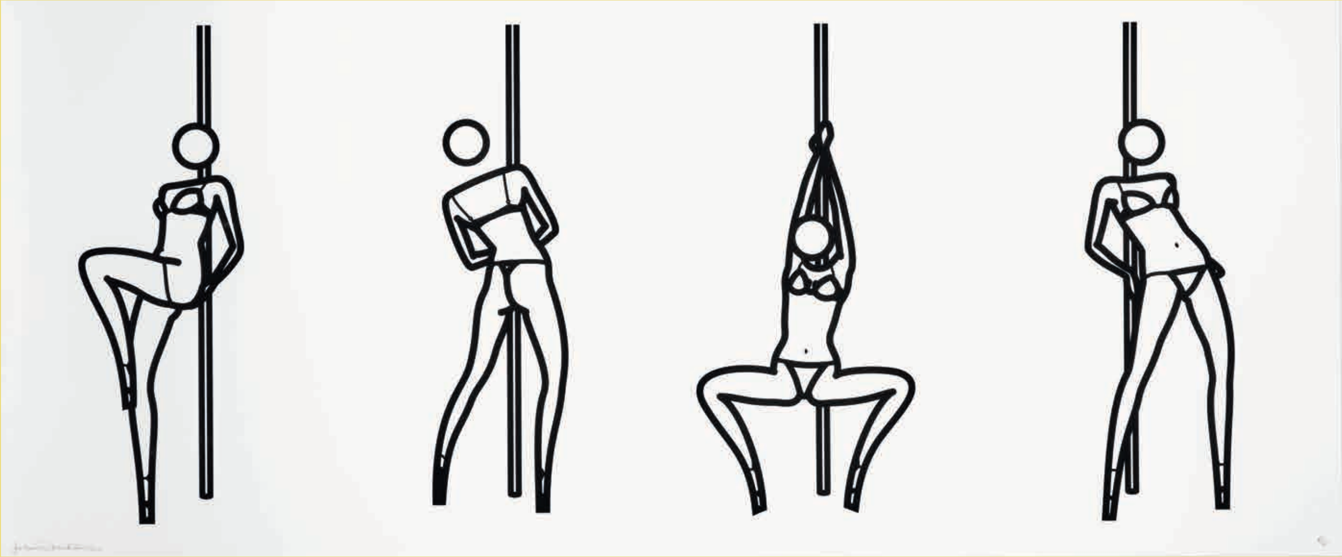
39

**Andy Warhol**

(Pittsburgh 1928–1987 New York)

"Electric Chair", 1971, screenprint in colours on wove paper, signed and dated Andy Warhol 71, no. 27 from the edition of 250 numbered examples, sheet sized print 89.8 x 121.5 cm, printed by Silkprint Kettner/Zurich, published by Bruno Bischofberger with the copyright and the edition stamp on the reverse, Feldman/Schellmann/Defendi II.79

**€ 8.000 – 12.000** US$ 8.600 – 12.900



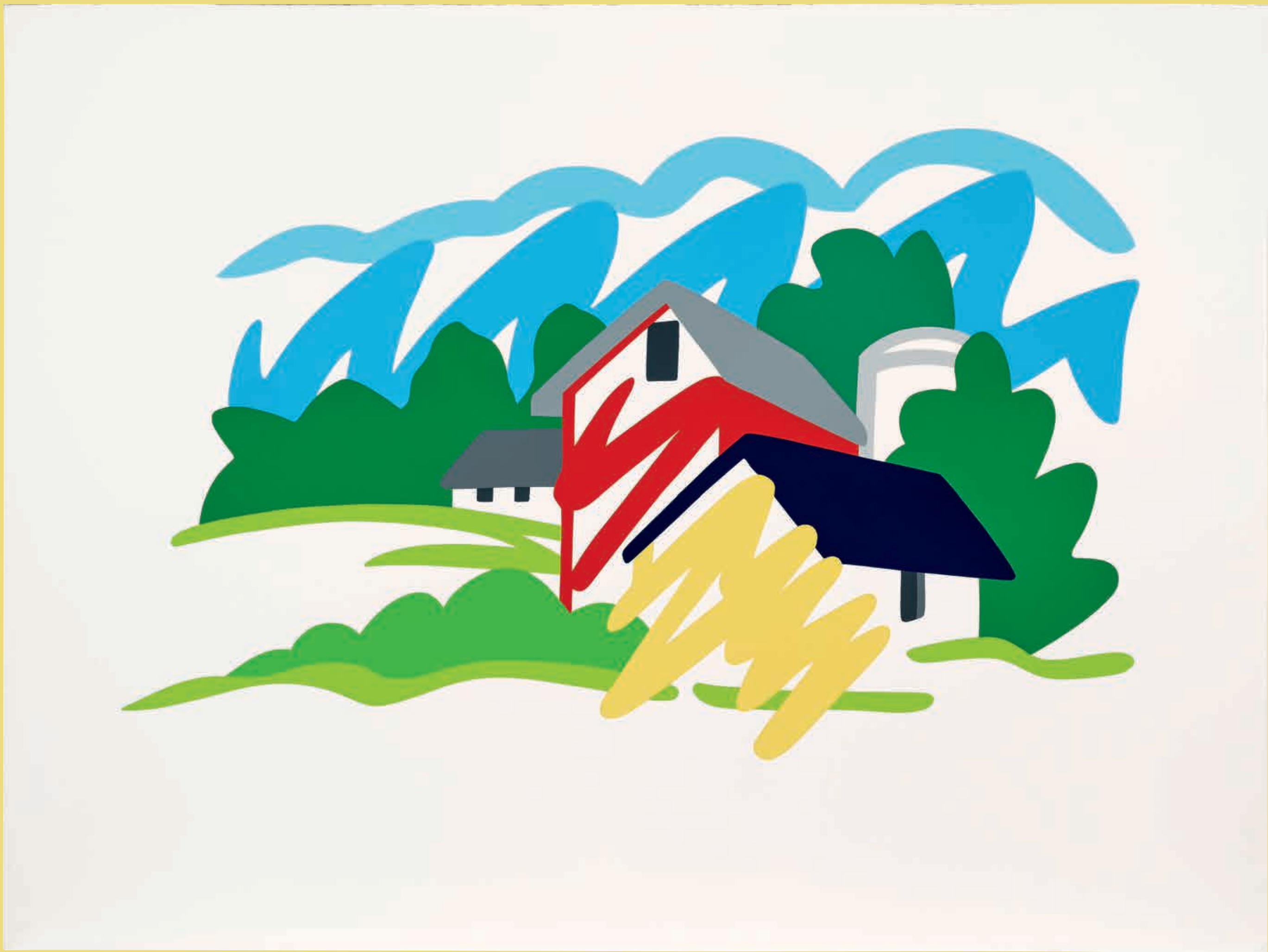
40

**Julian Opie ***

(born in London 1958)

"This is Shahnoza 4", 2006, screenprint on Somerset Satin paper, signed Julian Opie, no. 6 from the edition of 40 numbered examples, image size 50.5 x 117 cm, sheet size 57 x 136 cm, published by Alan Cristea Gallery/London

**€ 5.000 – 7.000** US$ 5.400 – 7.500



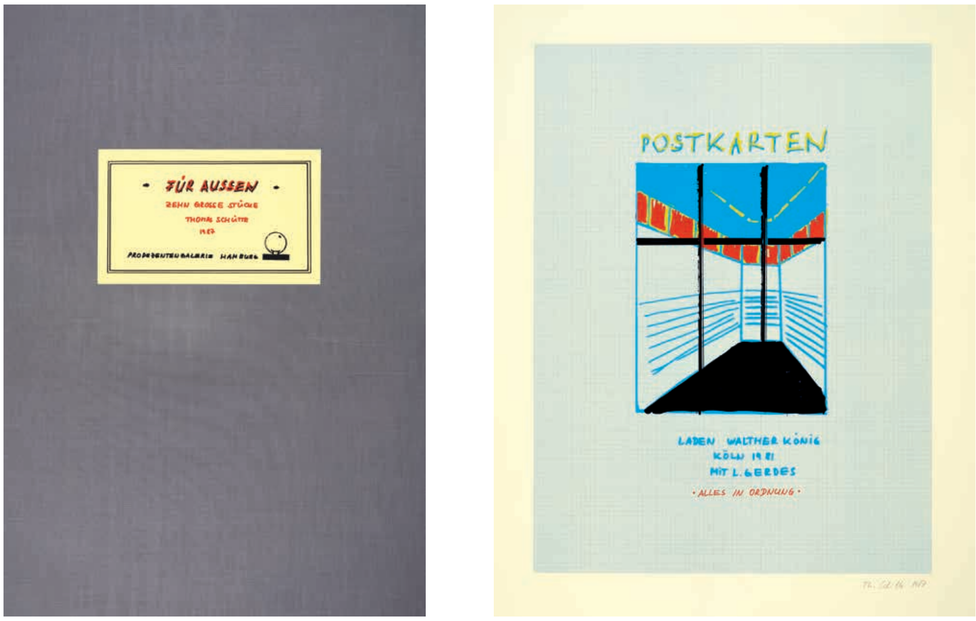
41

**Tom Wesselmann**

(Cincinnati 1931–2004 New York)

“House and Barn in the distance”, 1991, screenprint in colours on Arches wove paper, signed Tom Wesselmann, no. 63 from the edition of 100 numbered examples, image size 50.5 x 82 cm, sheet size 76.5 x 102 cm, printed at Screened Images and published by International Images Inc./Vermont with their drystamps

**€ 3.000 – 4.000** US$ 3.200 – 4.300


FÜR AUSSEN
ZEHN GROSSE STÜCKE
THOMAS SCHÜTTE
1987
PRODUZENTENGALERIE HAMBURG
POSTKARTEN
LADEN WALTHER KÖNIG
KÖLN 1981
MIT L. GERDES
ALLES IN ORDNUNG

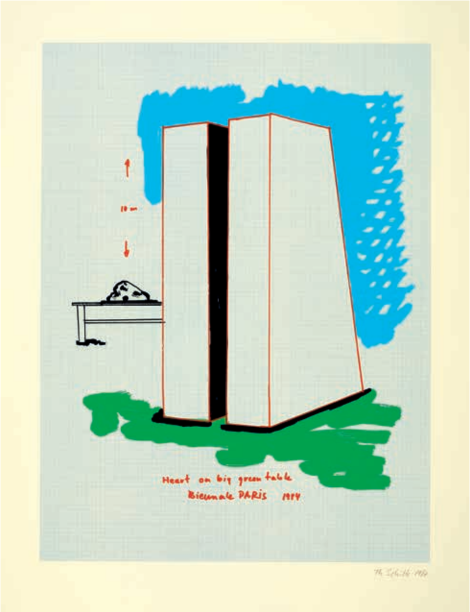
42

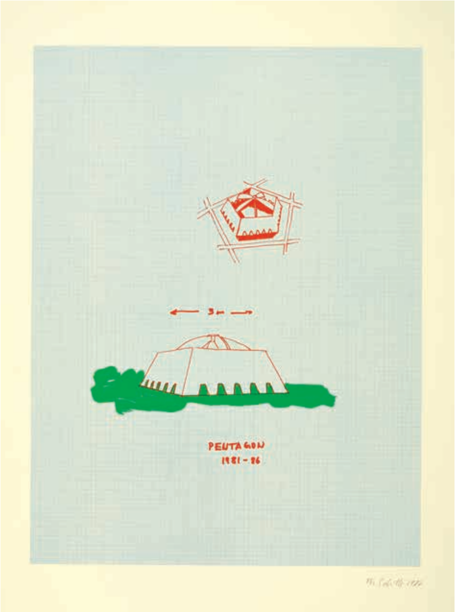
**Thomas Schütte ***

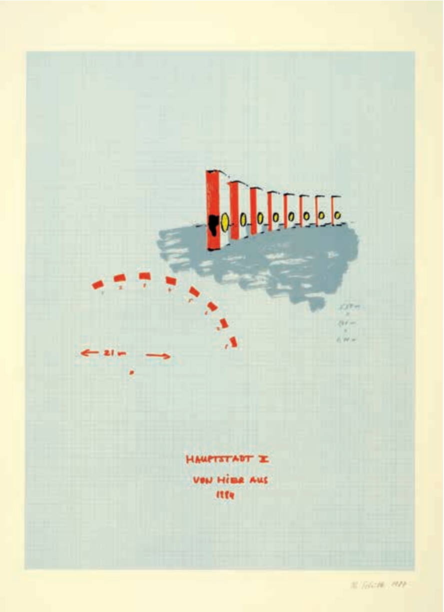
(born in Oldenburg 1954)

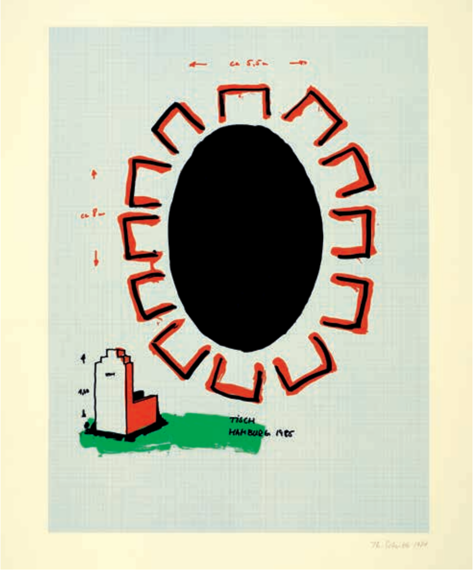
„Für Aussen. Zehn grosse Stücke", 1987, portfolio comprising 10 screenprints in colours on wove paper, each signed and dated Th. Schütte 1987, no. 26 from the edition of 60, numbered at the colophon, image size each 56 x 41.7, sheet size each 84 x 59.5 cm, printed by Thomas Sandmann and published by Produzentengalerie/ Hamburg, with 2 sheets title, colophon and text by Martin Hentschel, in original linen box, (10)

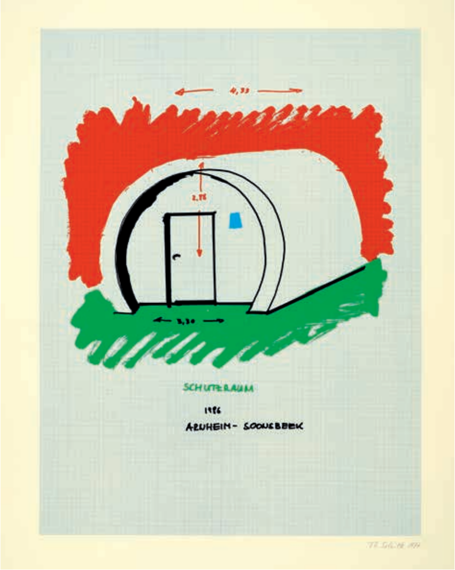
**€ 3.800 – 4.800** US$ 4.100 – 5.200

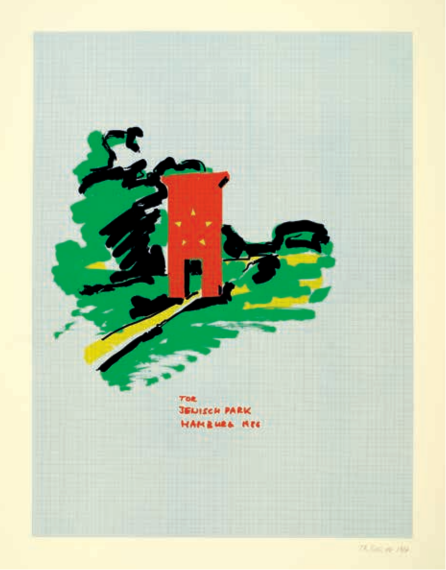

10 m
Heart on big green table
Biennale PARIS 1984

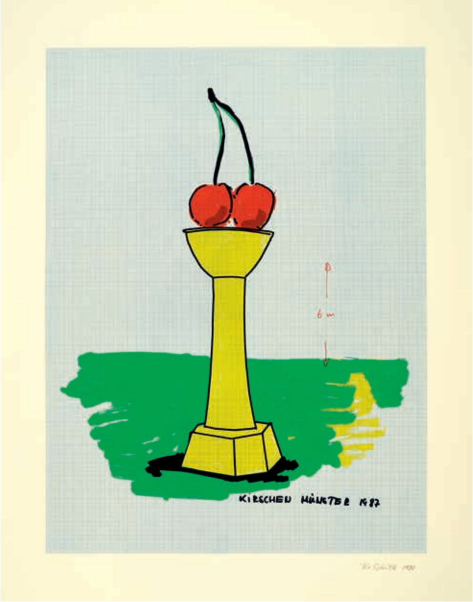

3 m
PENTAGON
1981 - 86

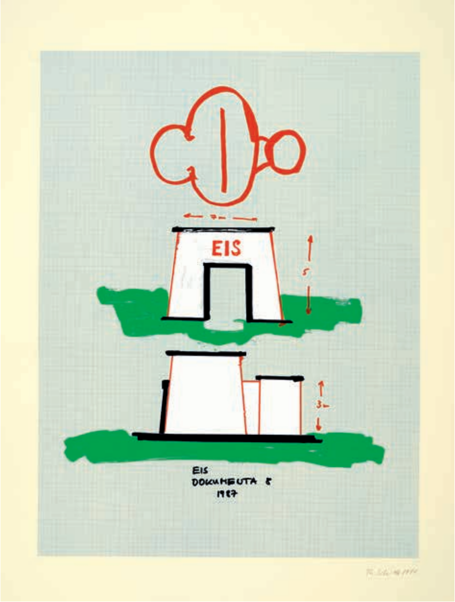

21 m
HAUPTSTADT II
VON HIER AUS
1984

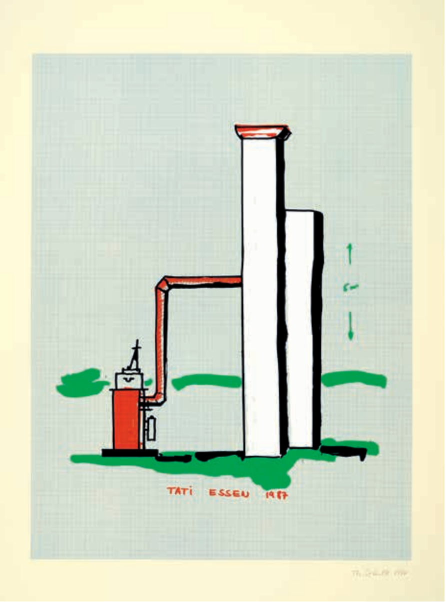

ca 5,5 m
ca 8 m
TISCH
HAMBURG 1985

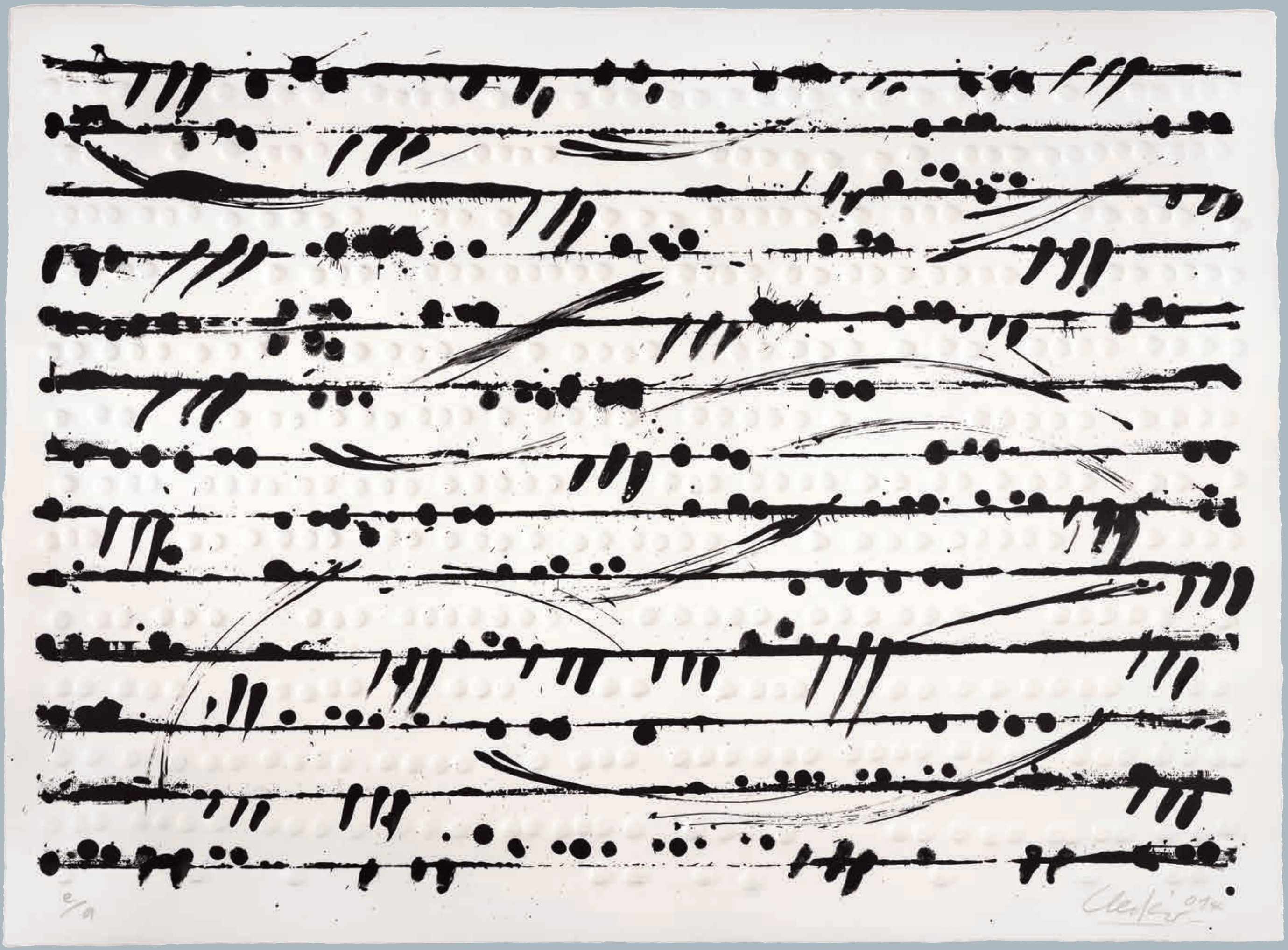

4,77
2,75
3,30
SCHUTZRAUM
1986
ARNHEIM - SONSBEEK


TOR
JENISCH PARK
HAMBURG 1986


6 m
KIRSCHEN MÜNSTER 1987

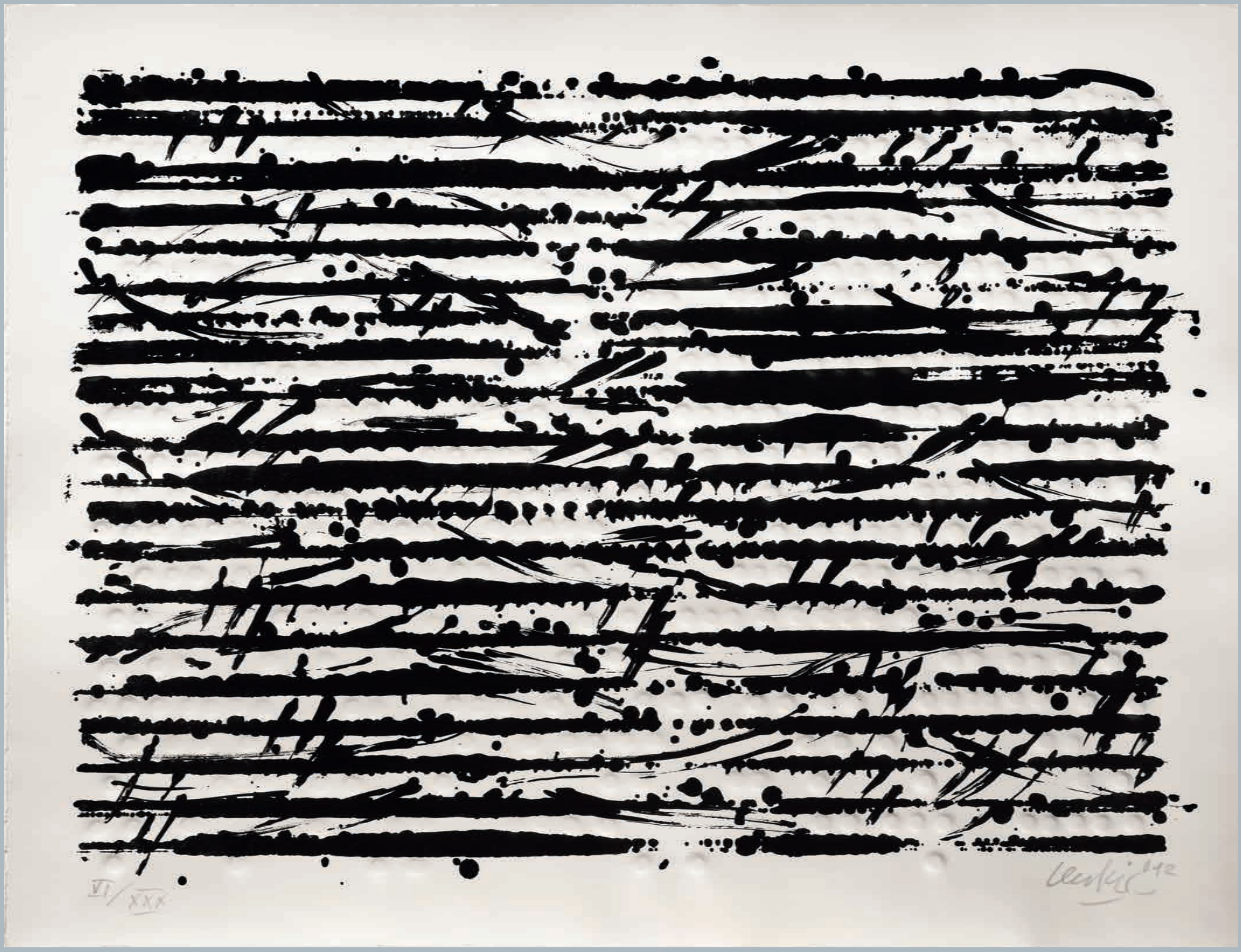

EIS
5 m
3 m
EIS
DOKUMENTA 8
1987


5 m
TATI ESSEN 1987



43
**Günther Uecker ***
(born in Wendorf 1930)
“Optische Partitur I”, 2014, embossing with lithograph on heavy wove paper, signed and dated Uecker 014, épreuve d’artiste aside the edition of 100 numbered examples, image size 62 x 85.5 cm, sheet size 66 x 89.5 cm, printed by Stoob/St. Gallen with the drystamp

**€ 5.000 – 7.000** US$ 5.400 – 7.500



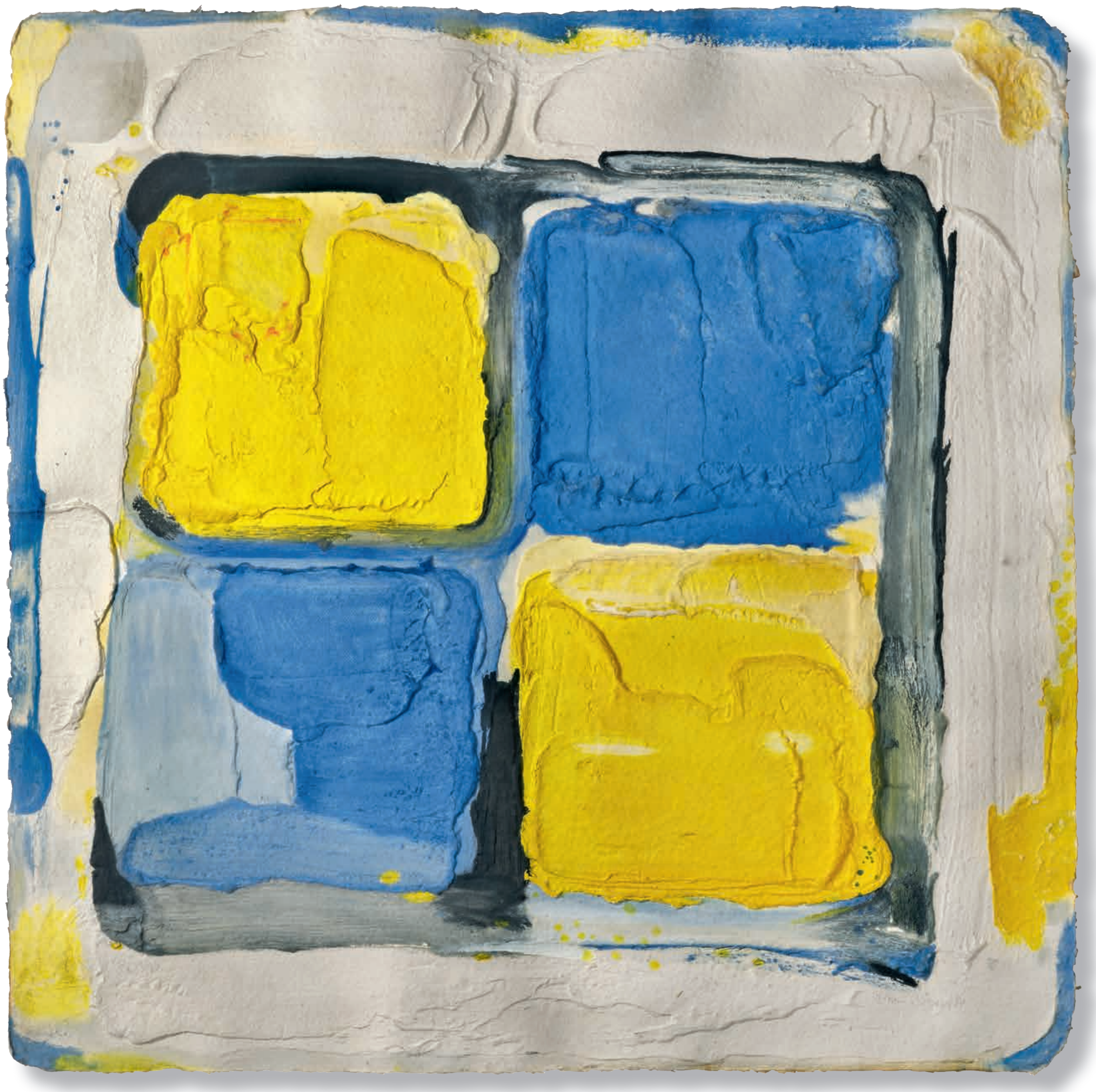
44

**Günther Uecker ***

(born in Wendorf 1930)

“Optische Partitur Mozart”, 2012, embossing and lithograph on heavy wove paper, signed and dated Uecker 012, no. 6 from the edition of 30 examples numbered in Roman numerals aside the edition of 100 numbered in arabic numerals, image size 60 x 83.5 cm, sheet size 68.5 x 90 cm, printed by Stoob/St. Gallen with the drystamp and published on the occasion of the ‘Salzburger Festspiele’ 2012

**€ 5.000 – 8.000** US$ 5.400 – 8.600



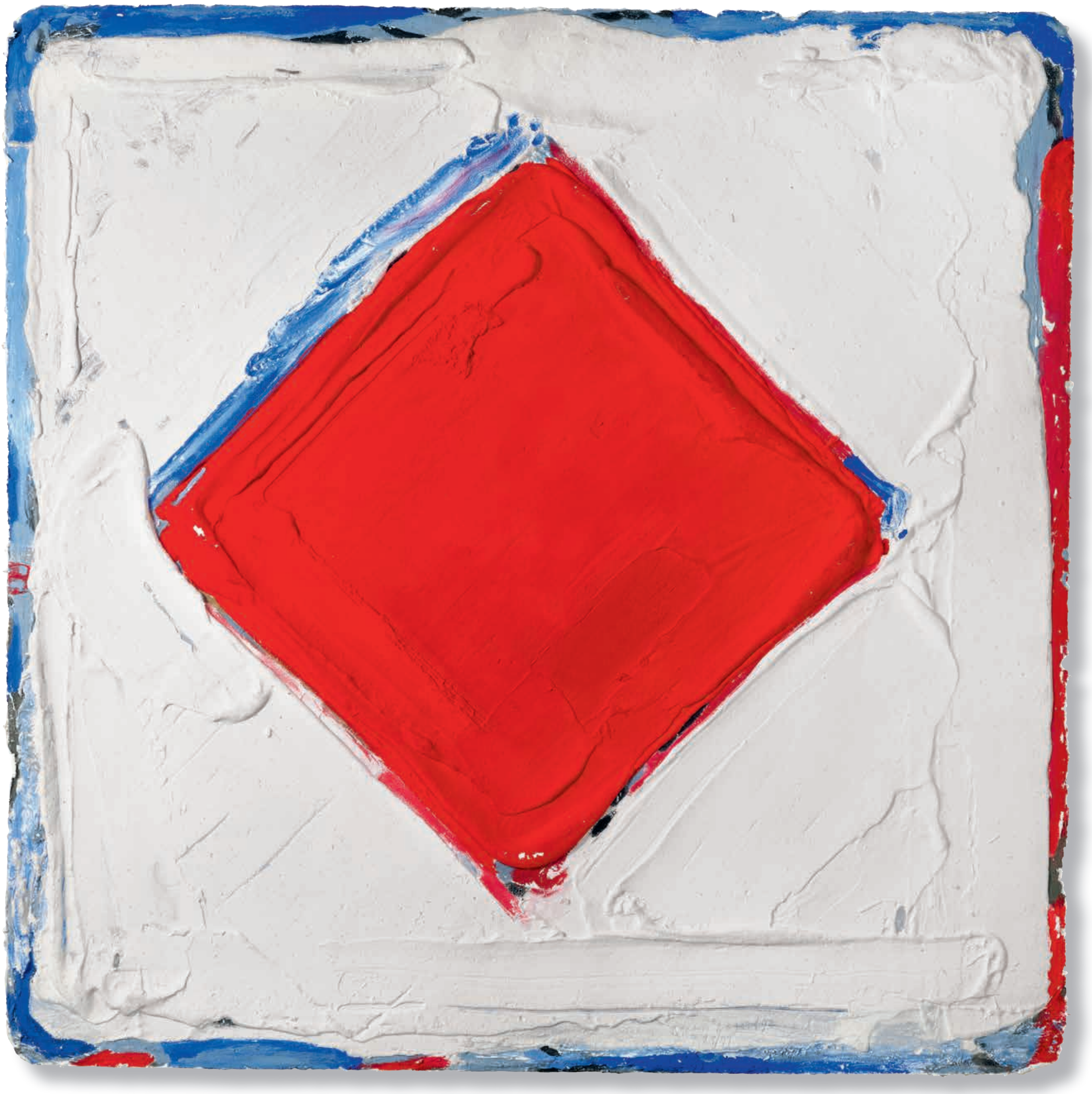
45

**Bram Bogart** *

(Delft 1921–2012 Sint-Truiden)

Untitled, 1989, aquagravure in colours on heavy handmade laid paper, signed and dated Bram Bogart 89, no. 13 from the edition of 90 numbered examples, sheet sized print 96 x 96.5 cm

**€ 3.000 – 5.000** US$ 3.200 – 5.400



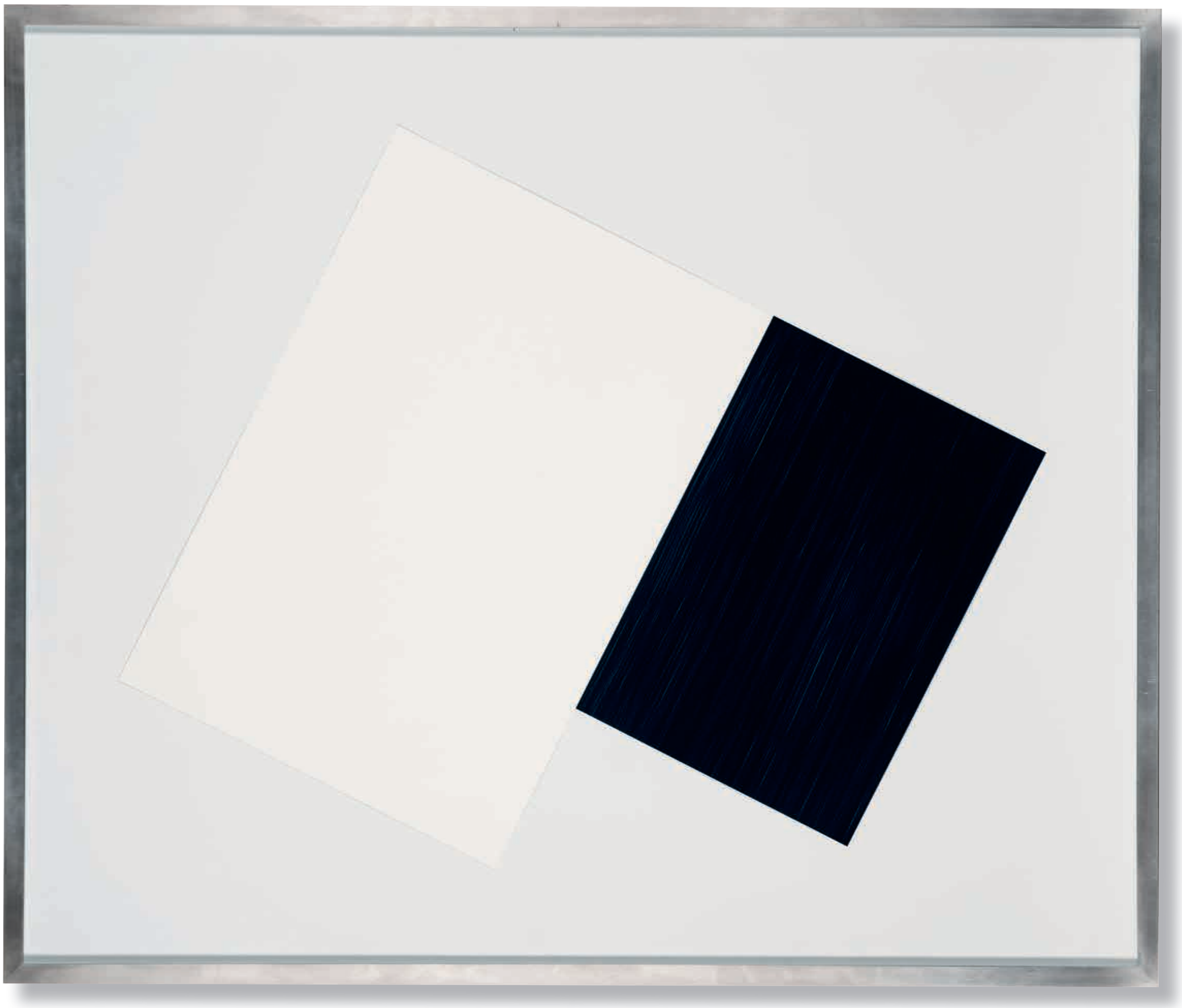
46

**Bram Bogart** *

(Delft 1921–2012 Sint-Truiden)

Untitled, 1992, aquagravure in colours on heavy handmade laid paper, signed and dated Bram Bogart 92, no. 29 from the edition of 99 numbered examples, sheet sized print 99.5 x 99 cm

**€ 3.000 – 5.000** US$ 3.200 – 5.400

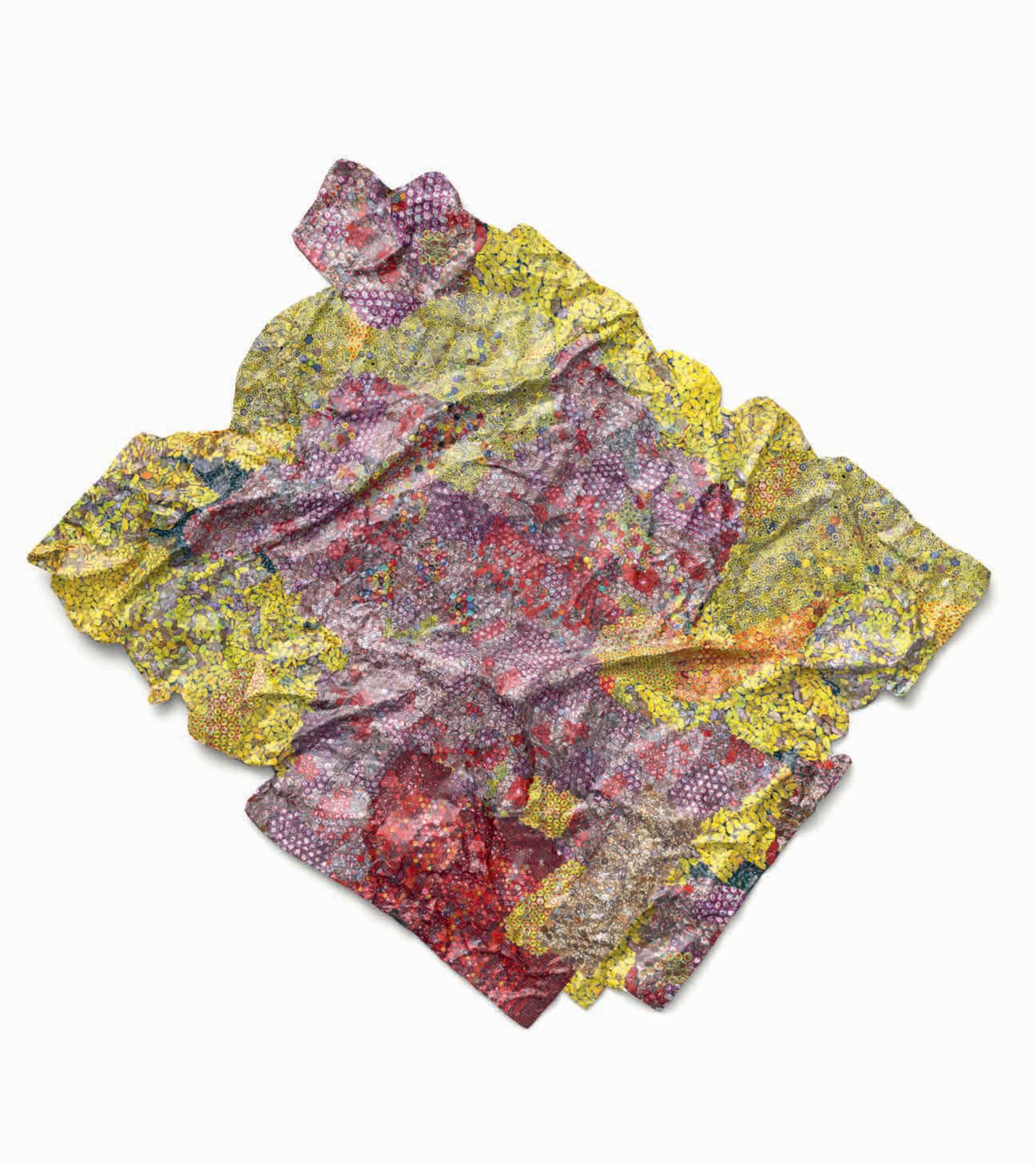


47 –

**Imi Knoebel** *
(born in Dessau 1940)
“Weiß Schwarz Ed.14”, 2009/2012, acrylic on plastic foil, signed and dated on the reverse imi 2012 and inscribed ‘Weiss Schwarz 14 2009’, no. 5 from the edition of 5 numbered examples, dimensions 43.8 x 51.4 cm

**€ 5.000 – 7.000** US$ 5.400 – 7.500

**Provenance:**
Galerie Fahnemann, Berlin (label on the reverse of the frame)



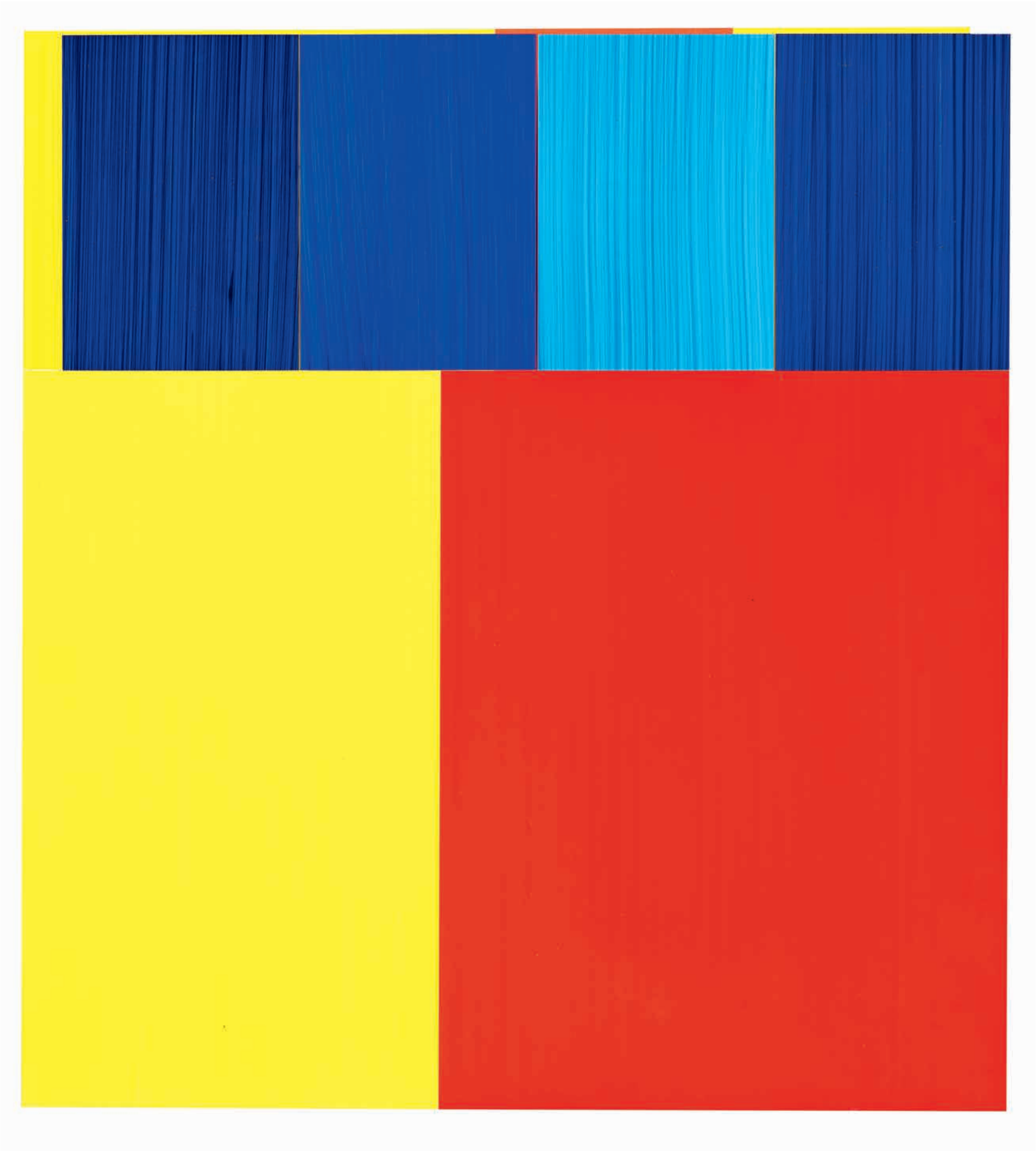
**48 –**

**El Anatsui**

(Anyako, Ghana born 1944 ; lives and works in Nigeria)

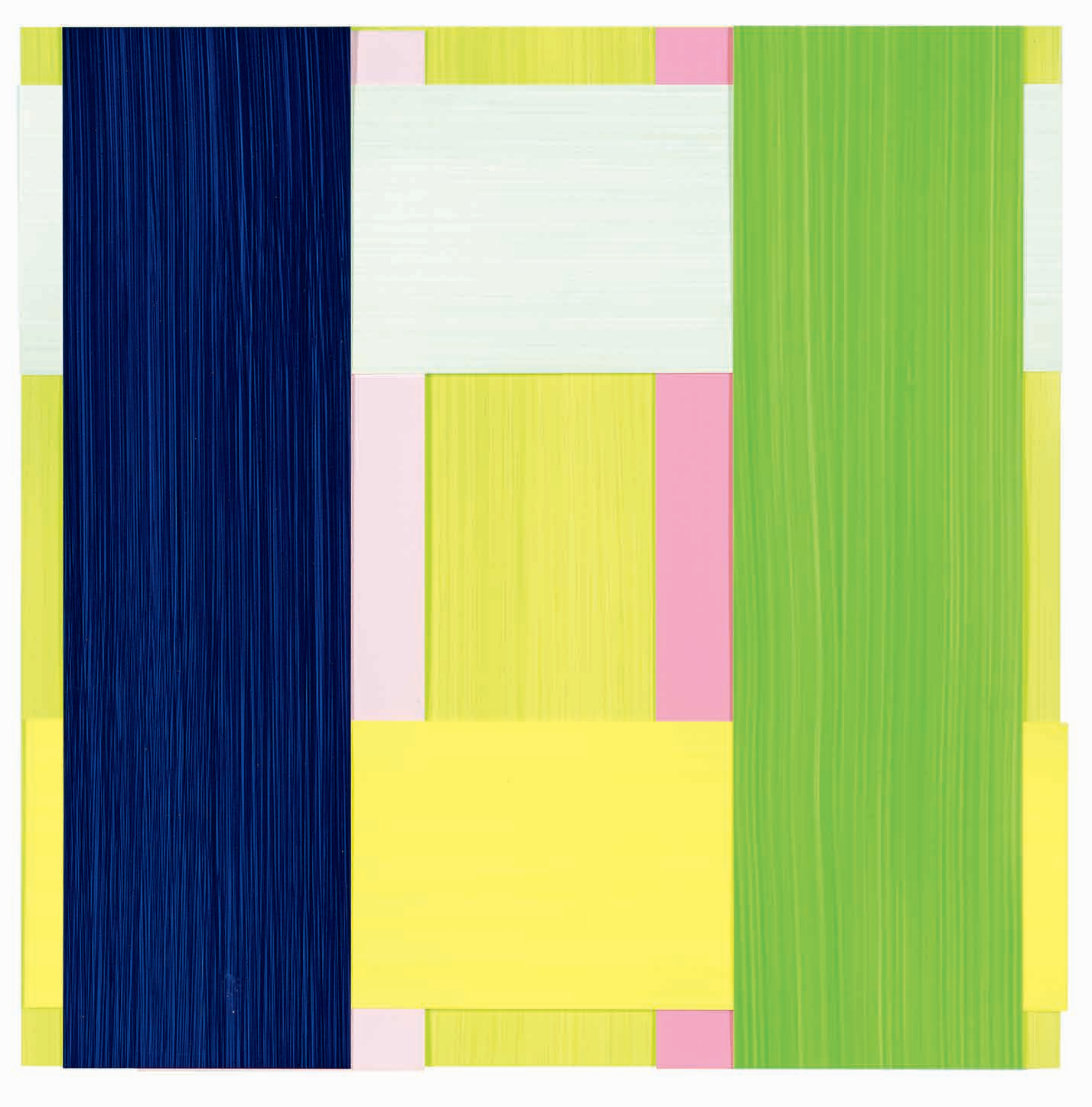
“One in Two”, 2024, hand-sculpted pigment print on aluminium sheet, signed on a label on the reverse, no. 1 of 2 Bon á Tirer examples aside the edition of 24, sheet size 66 × 80 × 3.8 cm

**€ 12.000 – 15.000** US$ 12.900 – 16.100



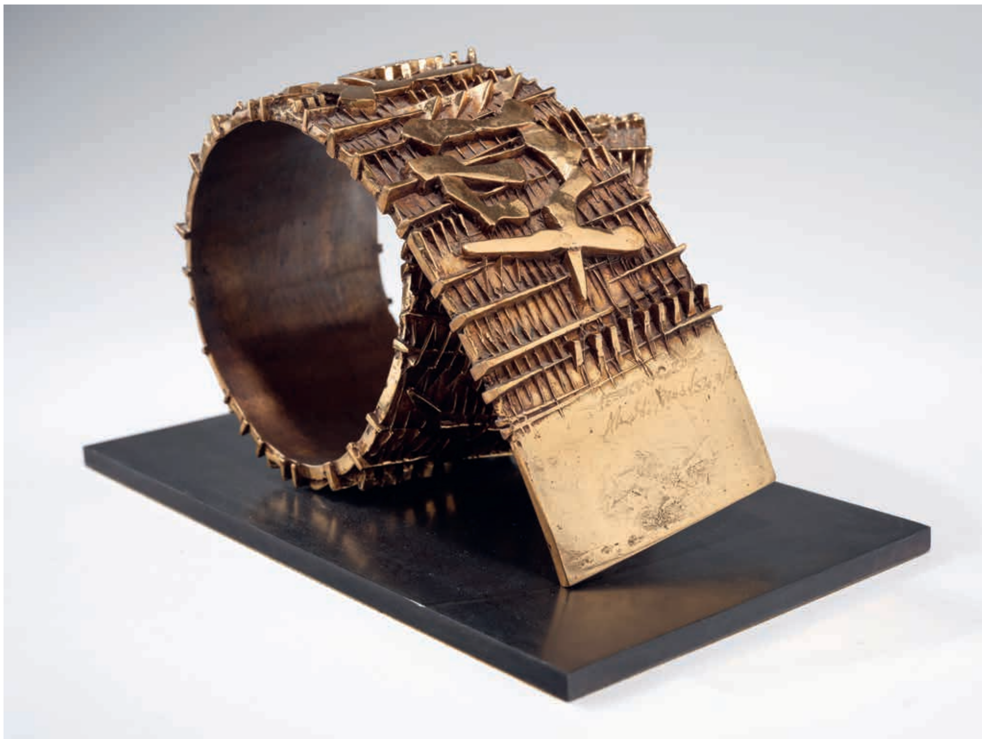
49
**Imi Knoebel ***
(born in Dessau 1940)
"Ich nicht XIII", 2006/2011, acrylic on collaged plastic panels, mounted on cardboard, signed, dated and titled on the reverse, no. 4 from an edition of 5 numbered examples, size 63.5 x 58.2 cm

**€ 5.000 – 7.000** US$ 5.400 – 7.500



50
**Imi Knoebel ***
(born in Dessau 1940)
"Face 56", 2003/2015, acrylic on collaged plastic panels, mounted on aluminum composite panel, signed, dated and titled on the reverse, no. 3 from an edition of 5 numbered examples, size 36 x 36.2 cm

**€ 2.500 – 3.500** US$ 2.700 – 3.800



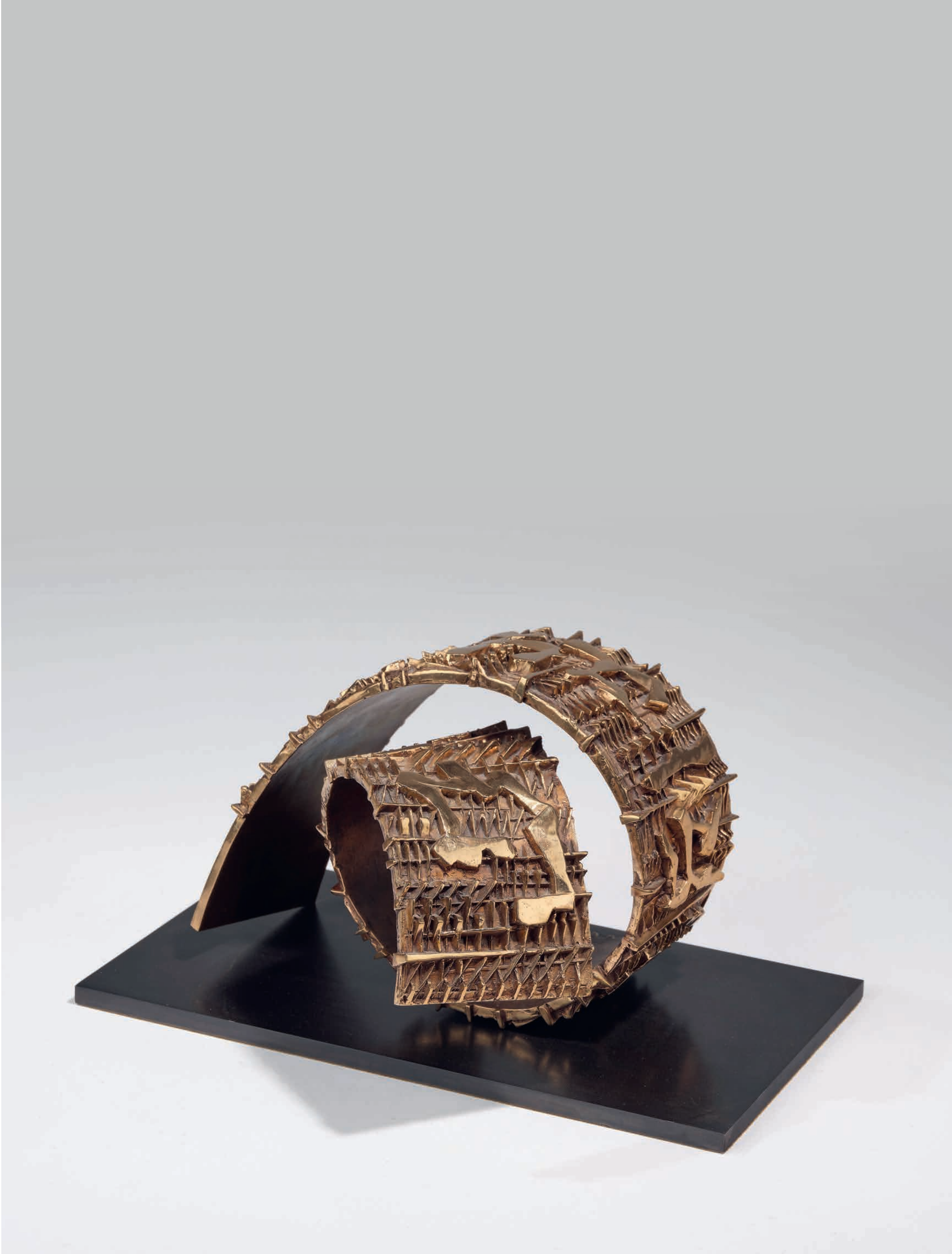
51

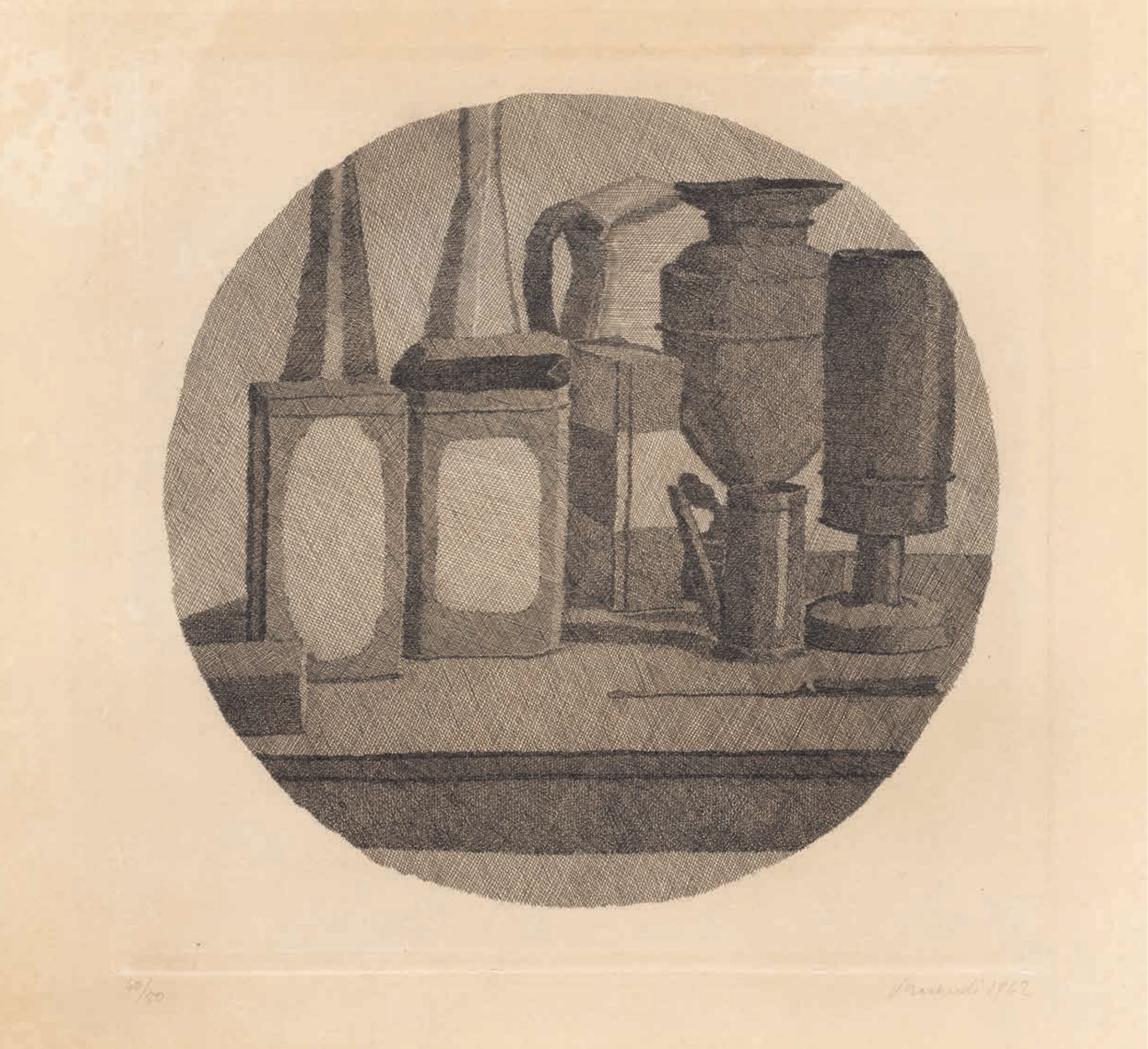
**Arnaldo Pomodoro** *

(born in Morciano di Romagna/Rimini 1926)
“Pellicula”, 2004, partly polished bronze, with the incised signature Arnaldo Pomodoro, titled and dated, no. 3 from the edition of 30 numbered examples, 14.5 x 20 x 17.5 cm, on a steel plinth 0.8 x 28 x 15 cm, cast by Microfonderia Geccherle/Milan, 3 examples were reserved for DOCFEST/Rome as ‘Gran Premio Festival di Palazzo Venezia’/Rome, this work is referenced in the online catalogue raisonne of the multiples under no. M238

**€ 12.000 – 18.000** US$ 12.900 – 19.300

**Provenance:**
Private Collection Austria





**52**

**Giorgio Morandi ***

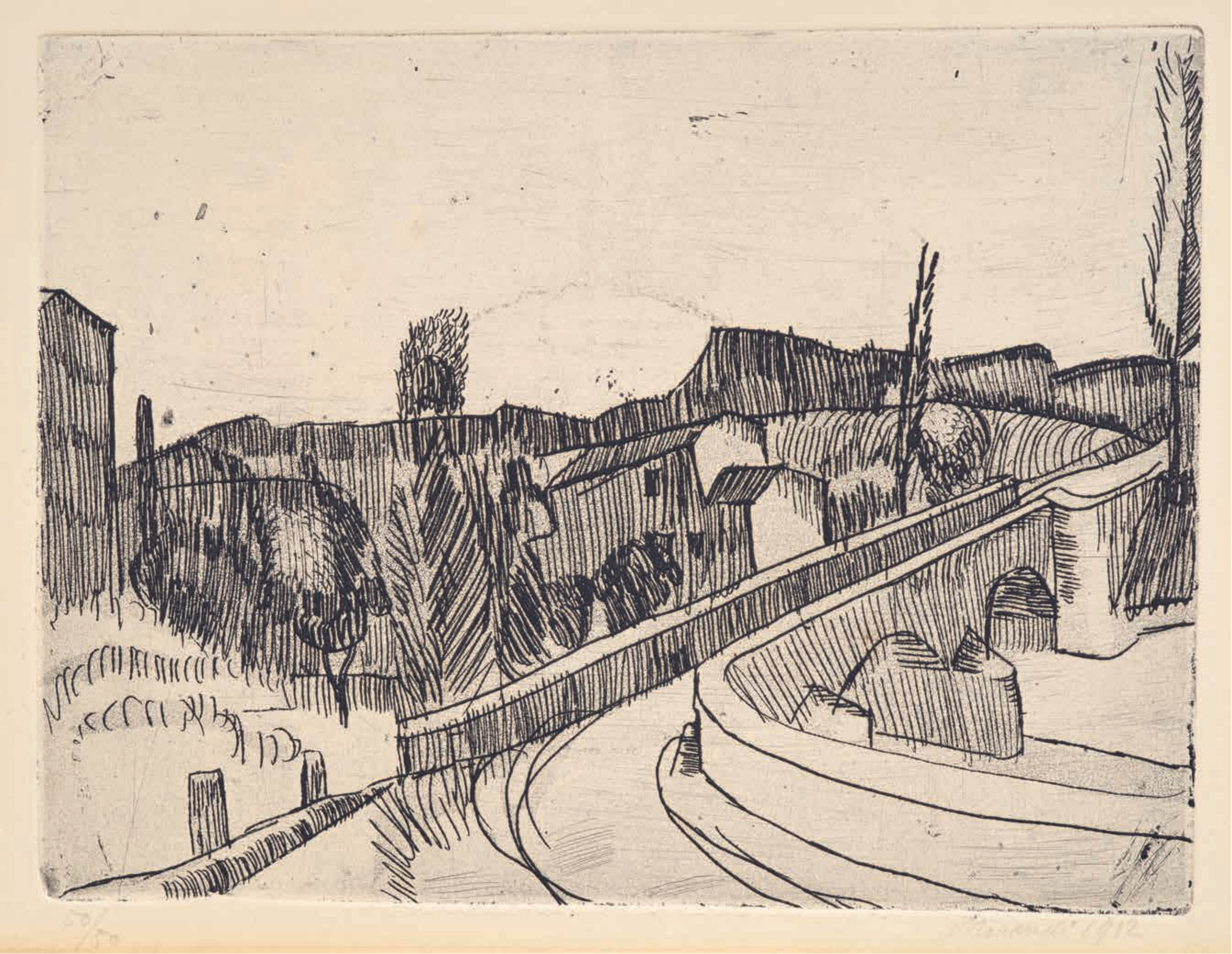
(Bologna 1890–1964)

“Grande natura morta con undici oggetti in un tondo”, 1942, etching on wove paper, signed and dated Morandi 1942, no. 40 from the edition of 50 numbered examples, plate size 26.5 x 27 cm, sheet size 37.2 x 42 cm, published by Edizioni Galleria del Milione/Milan

| | |
|---|---|
| **€ 7.000 – 9.000** | US$ 7.500 – 9.700 |

**Provenance:**
European Private Collection

**Literature:**
Lamberto Vitali, L’opera grafica di Giorgio Morandi
G. Einaudi, Ed. Turin 1964, no. 110
L. Selleri, Museo Morandi. Catalogo generale, Silvana Editoriale, Cinisello Balsamo, 2004, p. 418, no. 264



53

**Giorgio Morandi ***

(Bologna 1890–1964)

"Il ponte sul Savena a Bologna", 1912, etching on wove paper, signed and dated Morandi 1912, no. 50 from the edition of 50 numbered examples, plate size 16.5 x 22.2 cm, sheet size 26.5 x 36.2 cm

Giorgio Morandi's first print.

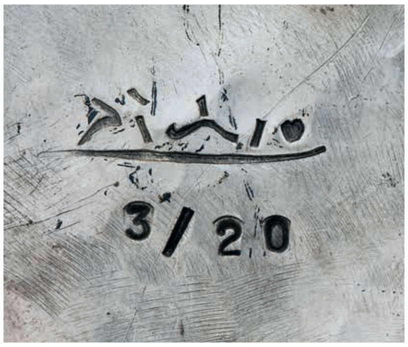
**€ 9.000 – 12.000** US$ 9.700 – 12.900

**Provenance:**
European Private Collection

**Literature:**
Lamberto Vitali, L'opera grafica di Giorgio Morandi
G. Einaudi, Ed. Turin 1964, no. 1

In early 1956 Picasso worked on a series of white earthenware clay dishes in larger scale, which he showed to the British art historian, collector and connaiseur Douglas Cooper during his visit to Picasso's villa “La Californie'. The conversation about these ceramic dishes led both friends towards the opulent gold and silver platters of the 16th and 17th century made in Augsburg or Venice. This comparison led Picasso to the question how the ceramic dishes would look like in silver.

Cooper recommended the well renowned silversmith Francois Hugo (1899 – 1981) for this task and made the contact between Picasso and Hugo. Enthusiastic about the result of a first silver dish, Picasso commissioned Francois Hugo to carry out further dishes. Until 1961 Hugo finished 24 silver dishes, which Picasso kept as a personal 'treasure' and never showed to the public. Only in 1967 Picasso and Hugo decided to run an edition of 20 numbered copies..



54

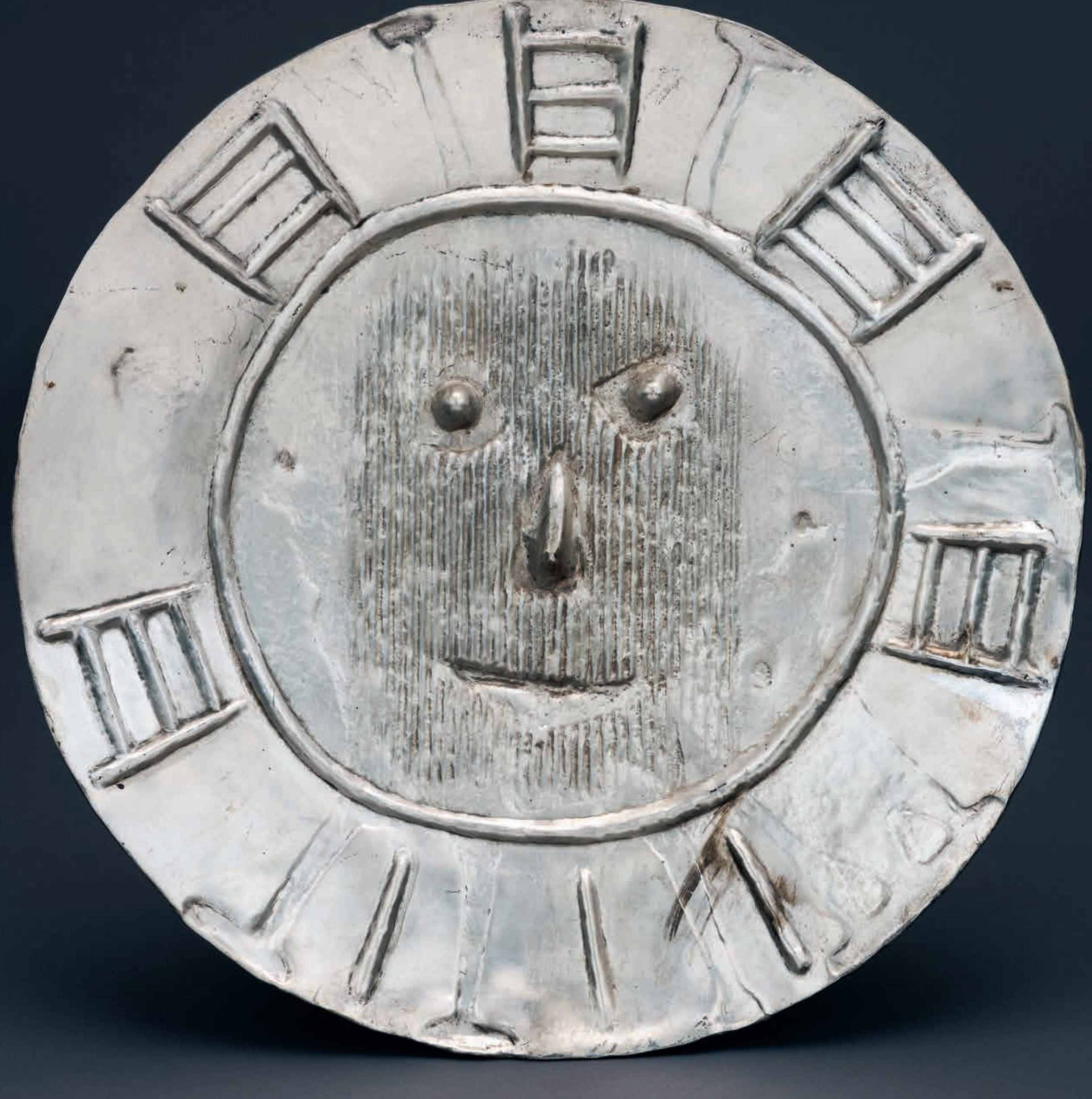
**Pablo Picasso ***

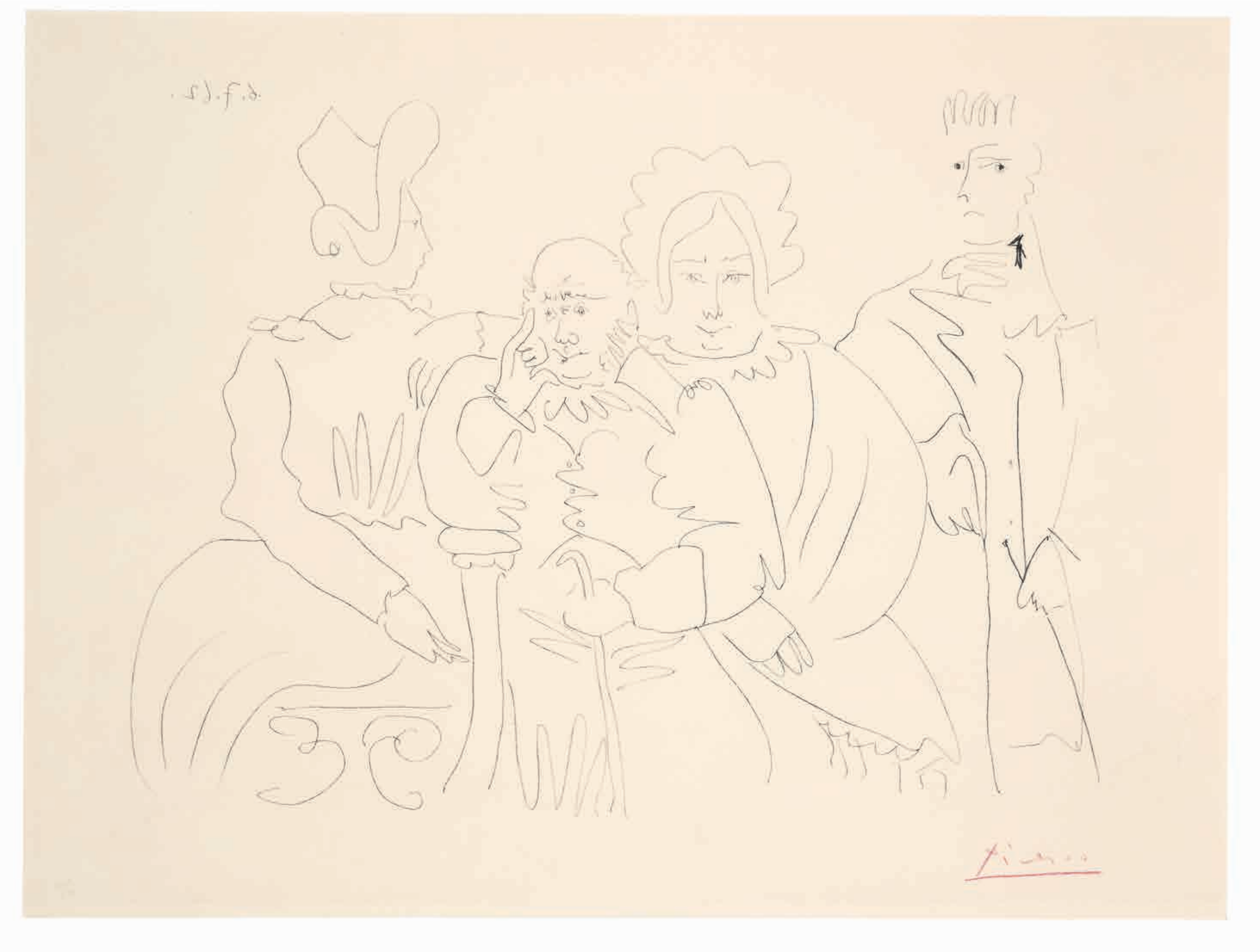
(Malaga 1881–1973 Mougins)
“Visage sur carton ondulé”, 1956/1967, repoussé silver, stamped signature on the reverse, no. 3 from the edition of 20 examples, Diam. 42 cm, executed by Francois Hugo, with his silver smith mark, the work nos. 1438 and 2069 and the French assay mark on the reverse

**€ 18.000 –25.000** US$ 19.300 – 26.900

**Provenance:**
Private Collection Northern Germany

**Literature:**
George Bloch, Pablo Picasso, Catalogue de l'oeuvre gravé céramique, 1949- 1971, Vol. III, Bern 1972, no. 101, p. 97 (here the white earthenware version)
Alain Ramié, Picasso, Catalogue of Edited Ceramic Works, 1947 – 1971, Vallauris, 1988, no. 322, p. 164 (here the white earthenware version)
Claire Siaud & Pierre Hugo, Bijoux d'artistes, Hommage à Francois Hugo, Aix-en-Provence, 2001, no. 1438 , p.181 (here the gold version)
Douglas Cooper, Picasso, 19 Plats en Argent par Francois & Pierre Hugo, Paris 1977 (another plate illustrated).





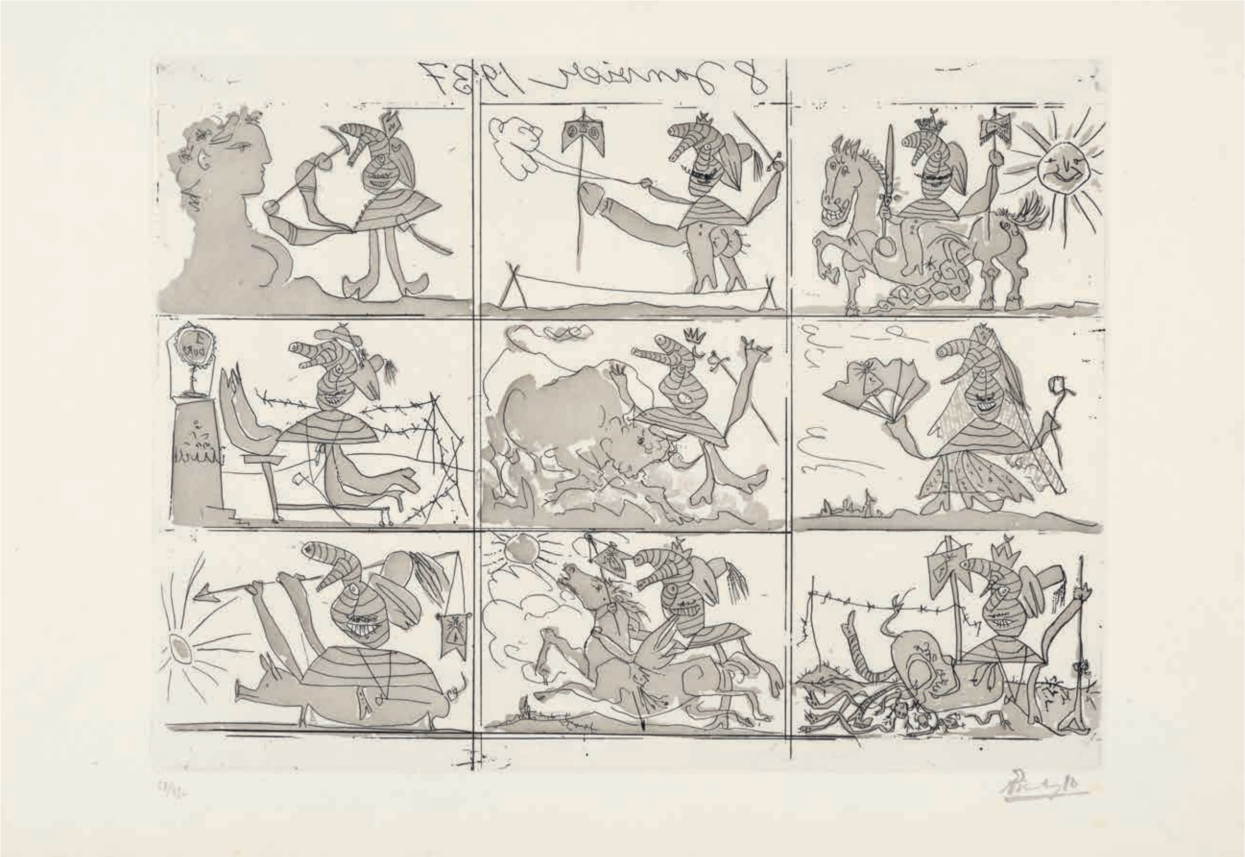
55

55
**Pablo Picasso** *
(Malaga 1881–1973 Mougins)
“Portrait de famille, quatre personnages dont trois assis”, 1962, lithograph on Arches wove paper, signed in purple crayon Picasso, no. 29 from the edition of 50 numbered examples, image size 43 x 58 cm, sheet size 56.5 x 76.2 cm, Bloch 1033, Mourlot 386

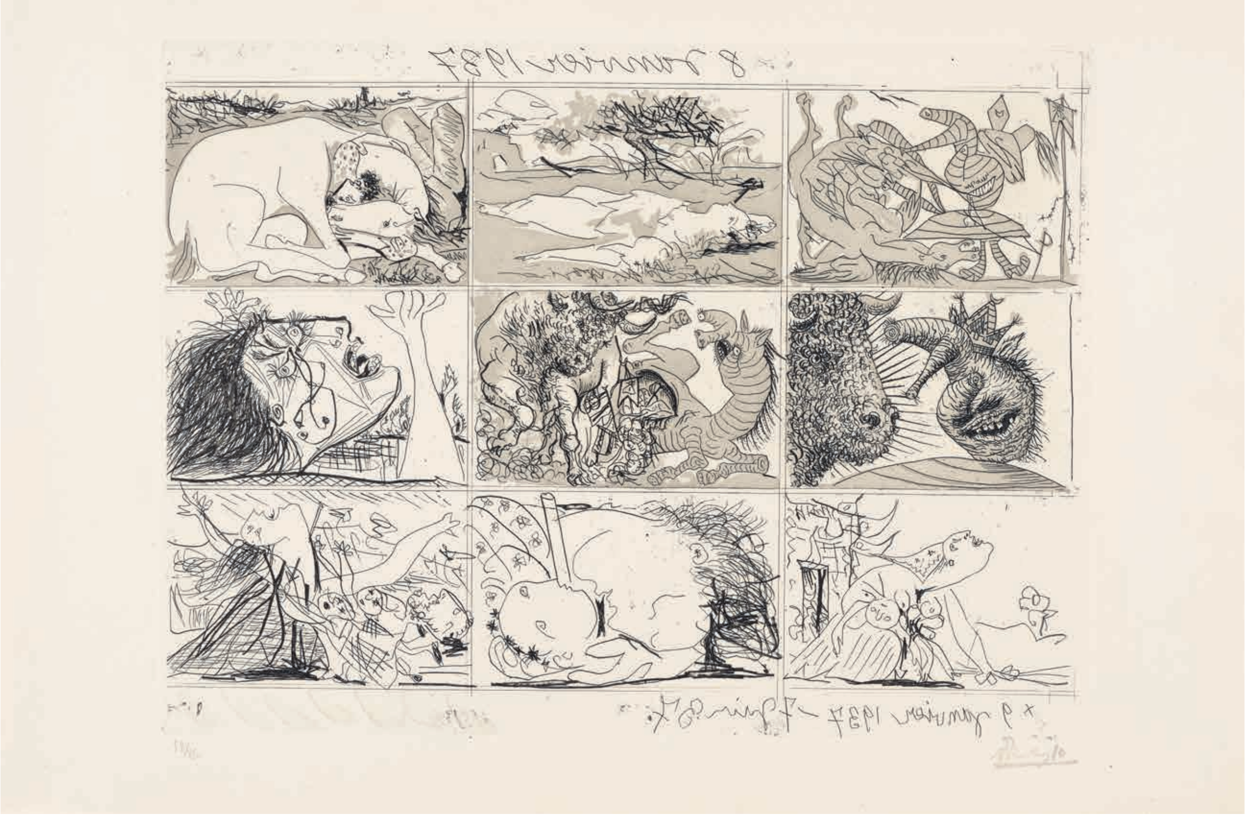
**€ 4.000 – 6.000** US$ 4.300 – 6.400

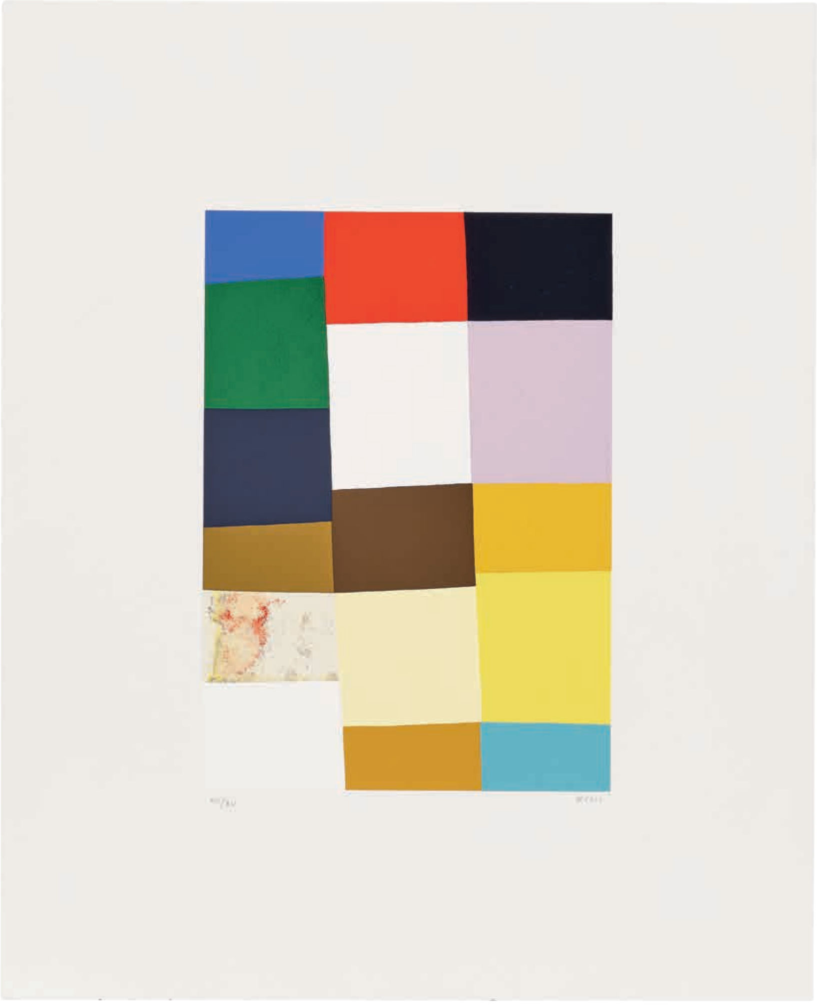
56
**Pablo Picasso** *
(Malaga 1881–1973 Mougins)
“Sueño y mentira de Franco”, 1937, the complete set of two etchings with aquatint on Montval laid paper, each stamped with the artist’s signature, no. 58 from the edition of 850 numbered examples, plate size 31.7 x 42.1 cm, sheet size 38.6 x 57 cm, printed by Lacourière/Paris, with text sheets, in original paper folder, Bloch 297–298, Baer 615–616, Cramer (Illustrated books) 28

**€ 6.000 – 9.000** US$ 6.400 – 9.700



56





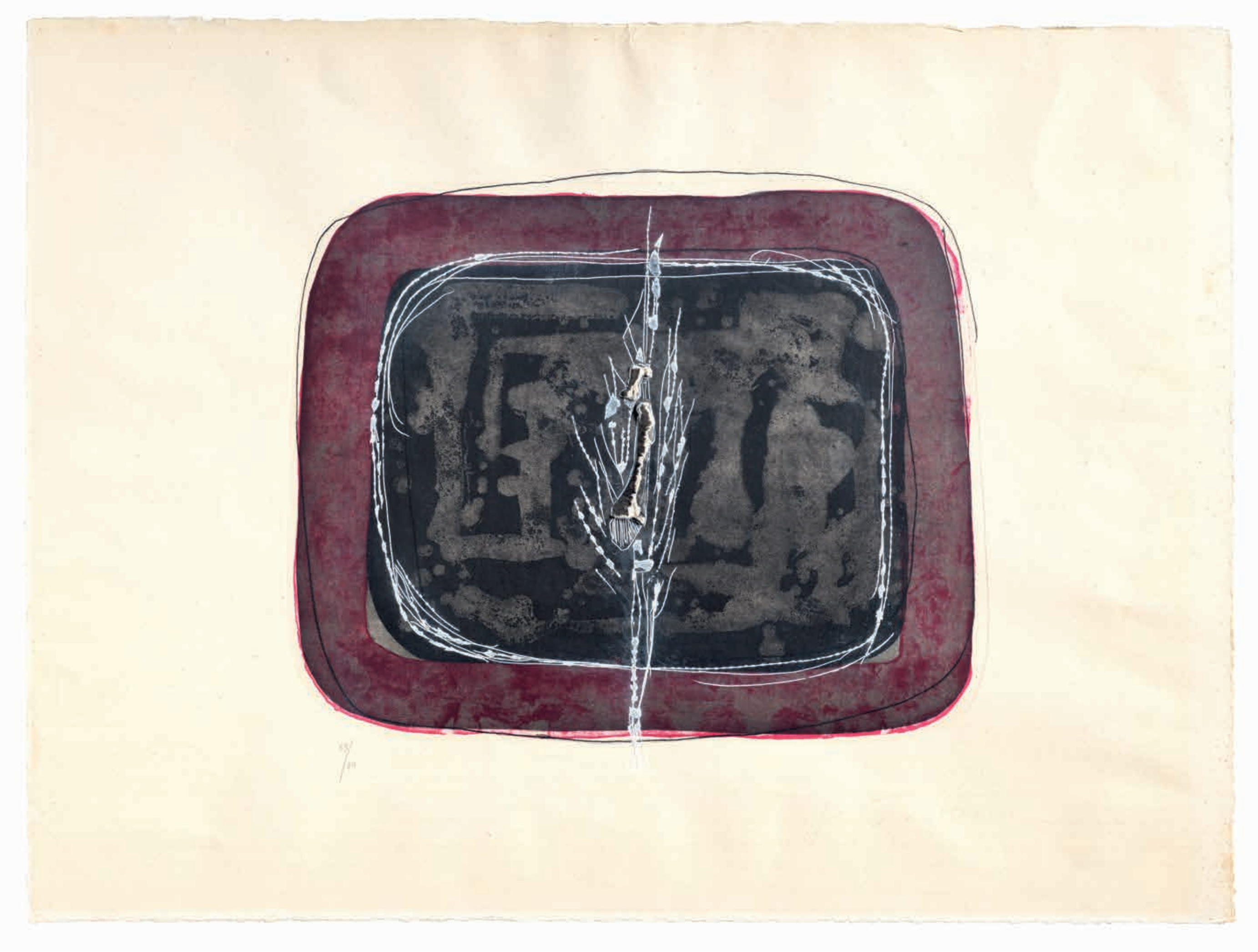
57

**Alberto Burri ***

(Città di Castello/Perugia 1915-1995 Nizza)

"Serigrafia 2", 1973, screenprint in colours on wove paper, signed Burri, one of 15 artist's proofs numbered in Roman numerals (there was also a regular edition of 90 examples), image size 24.8 x 17.5 cm, sheet size 42.8 x 34.9 cm, printed and edited by 2RC/Roma

**€ 1.400 – 2.000** US$ 1.500 – 2.100

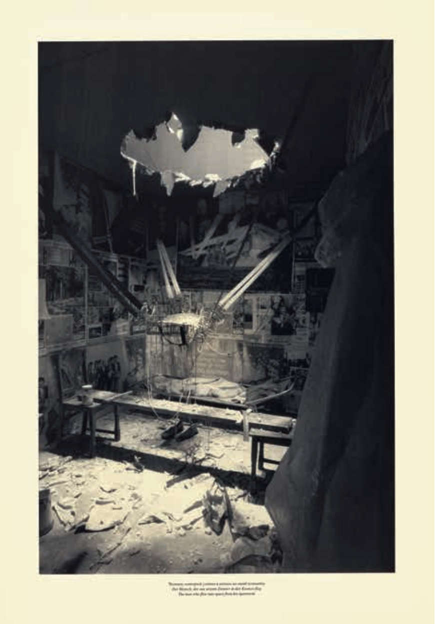


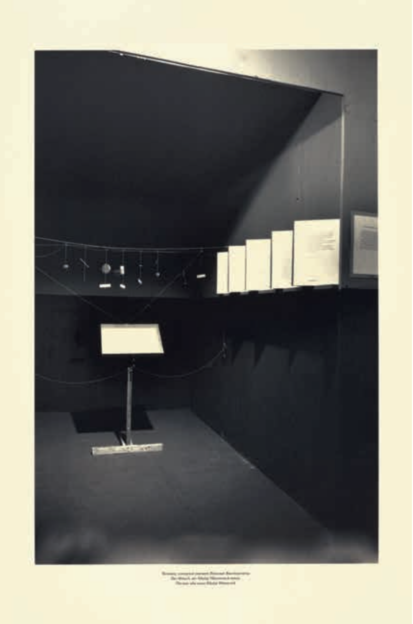
58

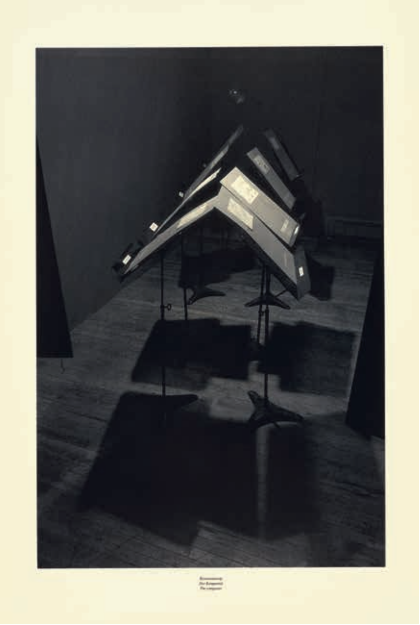
**Lucio Fontana ***

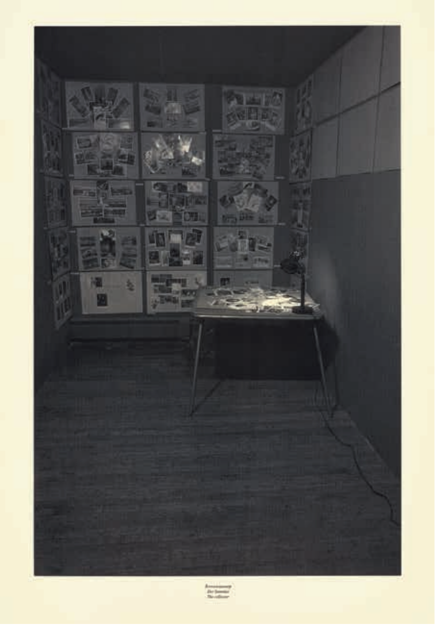
(Rosario di Santa Fe, Argentinien 1899–1968 Comabbio)
"Concetto Spaziale", 1968, etching and aquatint in colours with punched holes on Fabriano wove paper, signed L Fontana, no. 63 from the edition of 80 numbered examples, plate size 32 x 37.4 cm, sheet size 48 x 64 cm, printed by 2RC/Rome, published by Galleria Marlborough/ Rome, Ruhé/Rigo E-38

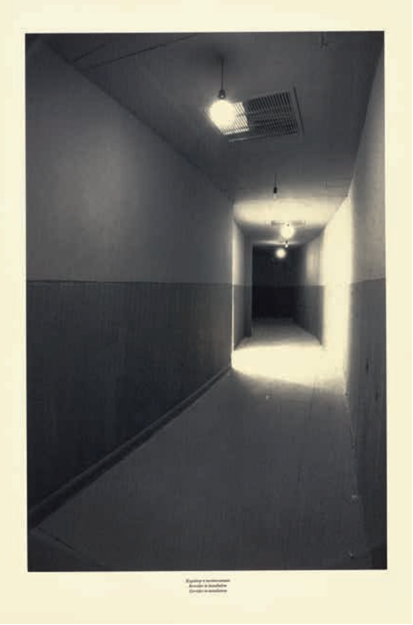
**€ 3.500 – 5.000** US$ 3.800 – 5.400











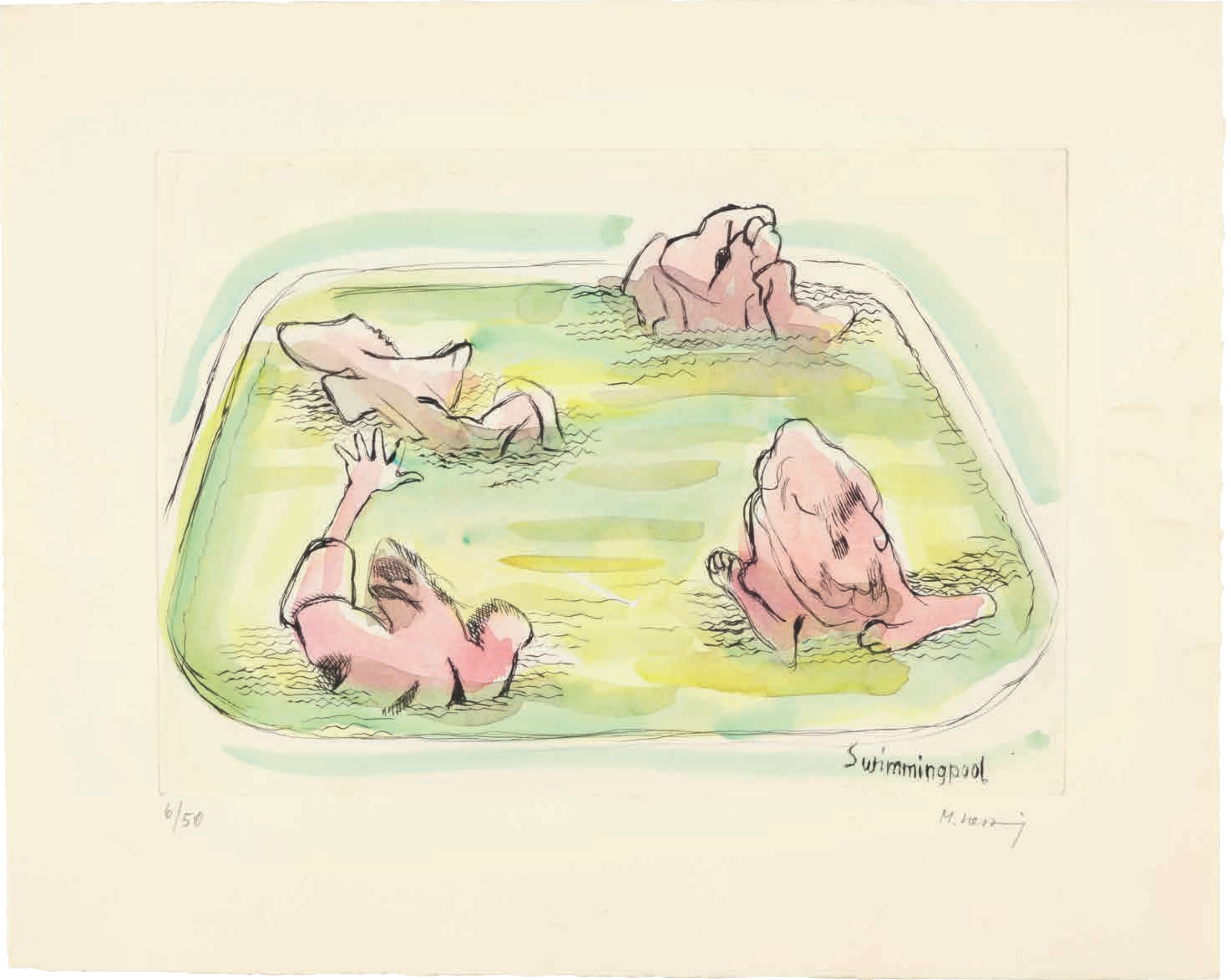
**59**

Ilya Kabakov *

(Dnjepropetrovsk/Ukraine 1933–2023 New York)

“10 Characters. Installations”, 1994, 12 screenprints on wove paper, each signed and dated, no. V from V examples numbered in Roman numerals (there is also an edition with 25 copies numbered in Arabic numerals), sheet size 70 x 50 cm, with a coloured drawing on the half-title, signed, dated and numbered 2/5, with the colophon and 35 pages text including detailed explanations of the installations, edited by Maximilianverlag Sabine Knust/ Munich and Portikus/Frankfurt, in original linen box, (12)

**€ 4.000 – 6.000** US$ 4.300 – 6.400



60

**Maria Lassnig ***

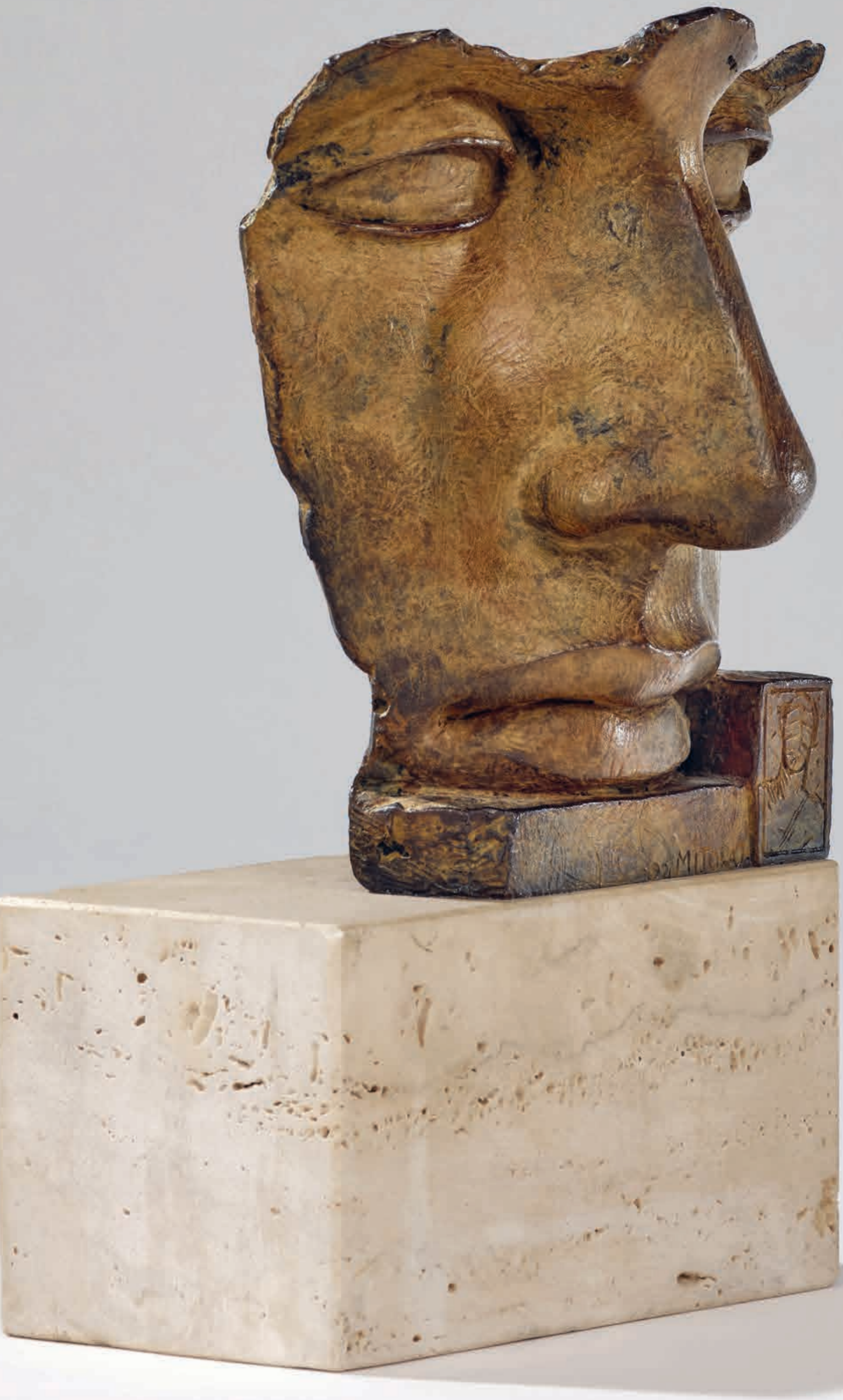
(Kappel, Carinthia, 1919–2014 Vienna)

“Swimmingpool”, 1987, drypoint on wove paper, coloured with watercolour, signed M. Lassnig, titled on the plate, no. 6 from the edition of 50 numbered examples, plate size 23.8 x 33.5 cm, sheet size 35.9 x 44.9 cm, plate 3 from the portfolio ‘7 Kupferstiche’, printed by Martin Kaetelhön and published by Edition Hundertmark/Cologne, Gross 39

**€ 2.500 – 3.500** US$ 2.700 – 3.800

**Provenance:**

Private Collection Austria



**61**

**Igor Mitoraj ***

(Oederan 1944–2014 Paris)

"Per Adriano", 1992, brown patinated bronze on travertine base, signed and dated in the cast 92 Mitoraj, no. 81 from the edition of 99 numbered examples, 16 x 15.5 x 7.3 cm, base 8 x 15.1 x 7.8 cm

**€ 7.000 – 9.000** US$ 7.500 – 9.700

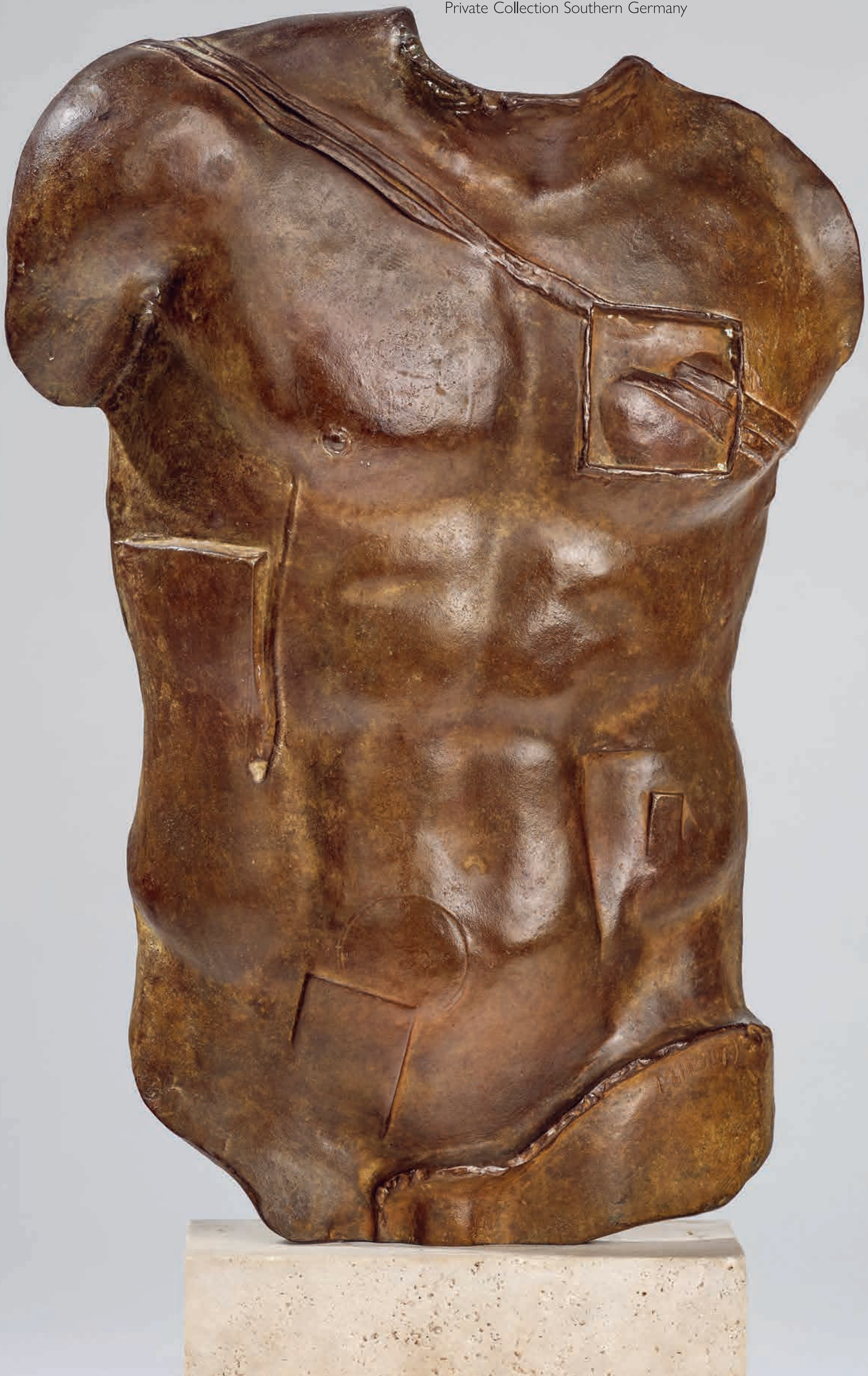
**Provenance:**

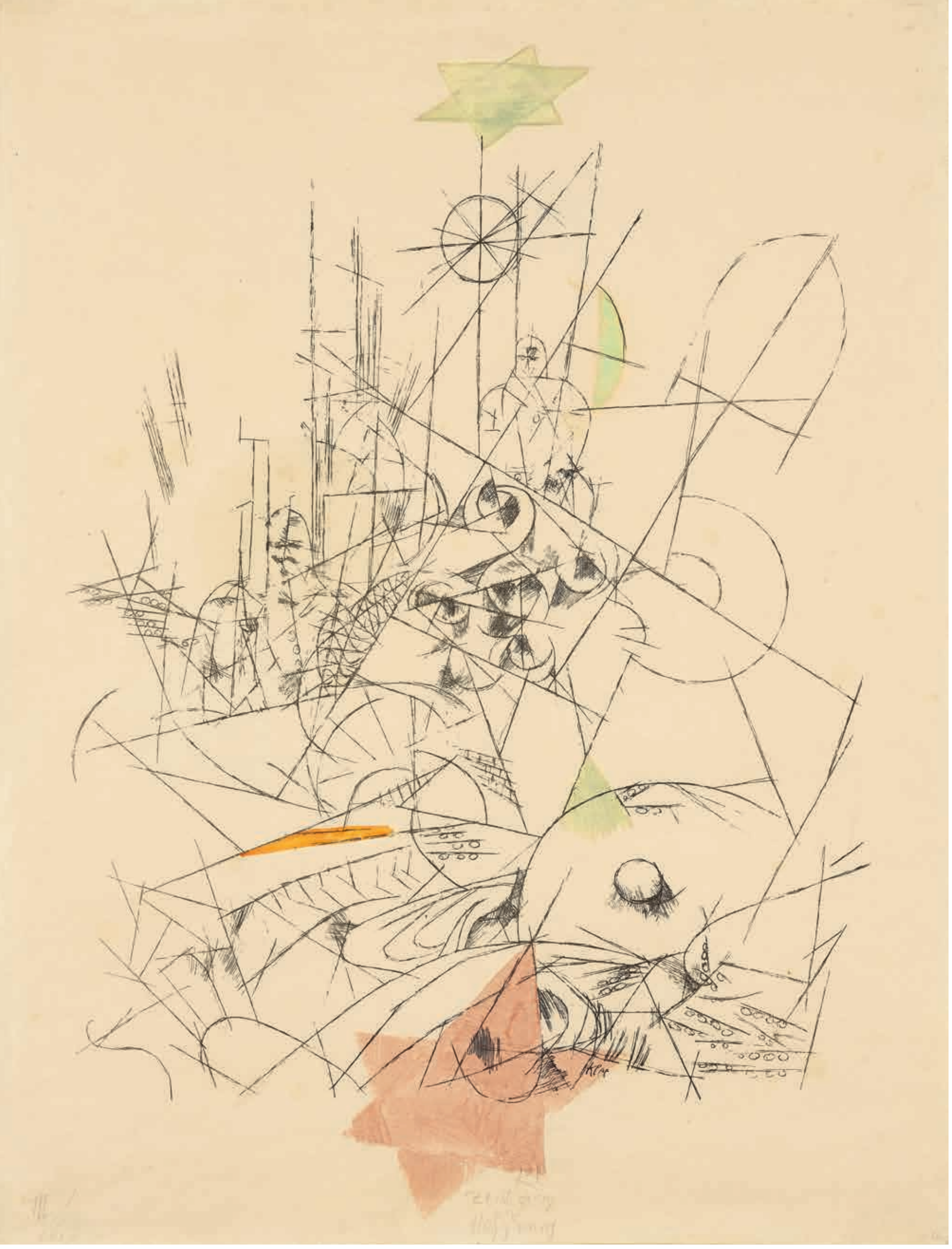
Private Collection Southern Germany

**62**
**Igor Mitoraj ***
(Oederan 1944–2014 Paris)
"Perseus", 1988, light brown patinated bronze on travertine base, signed in the cast Mitoraj, no. D 872 from the edition of 1000 HC examples, 37.8 × 26.6 × 9.5 cm, base 9.3 × 17 × 10 cm

**€ 6.000 – 8.000** US$ 6.400 – 8.600

**Provenance:**
Private Collection Southern Germany





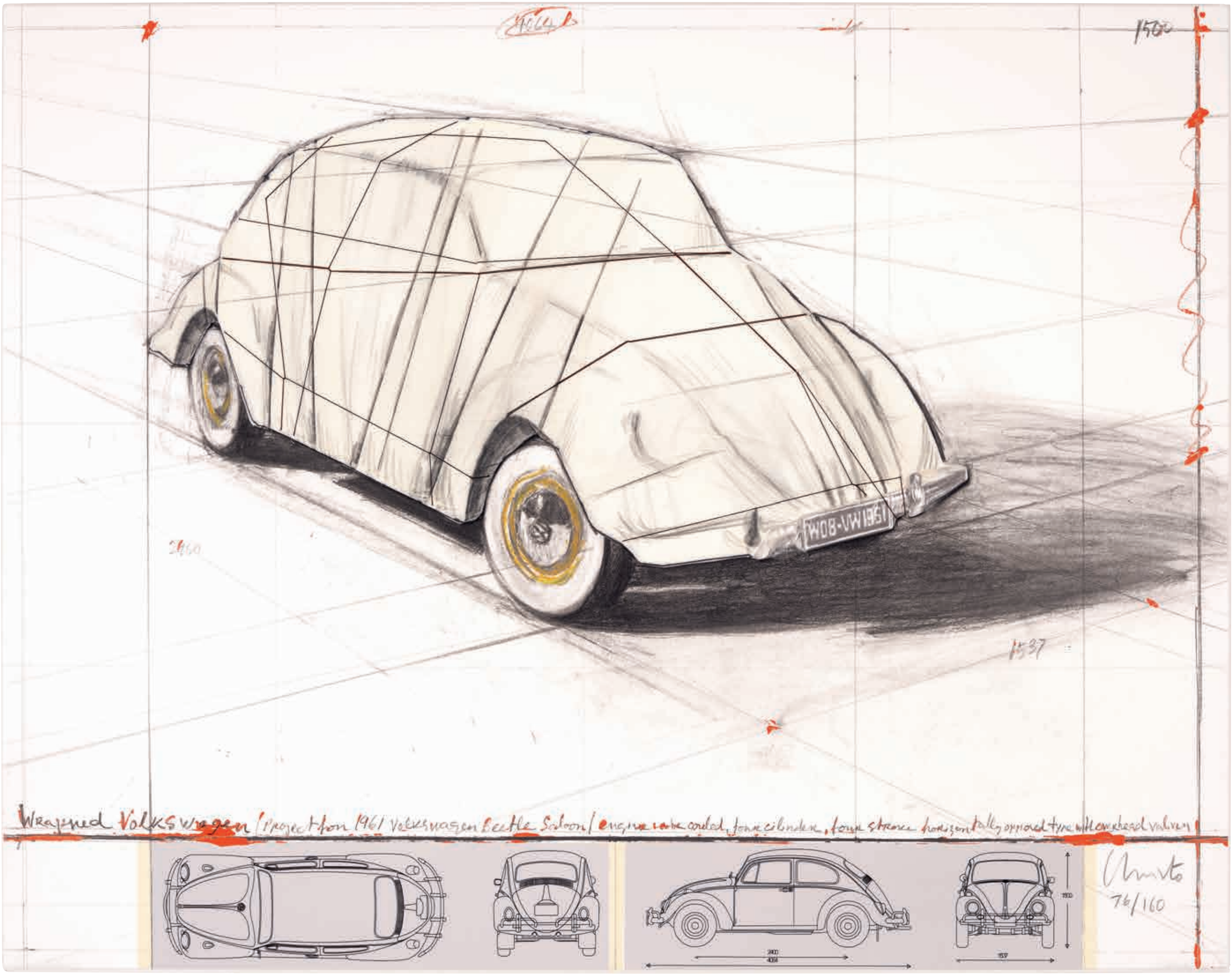
63

**Paul Klee**

(Münchenbuchsee near Bern 1879–1940 Muralto)
“Zerstörung und Hoffnung”, 1916, lithograph with watercolouring on japan paper, initialled and titled, no. III from the edition of 60 numbered copies (there were only 15 examples on japan paper), image size 49 x 33 cm, sheet size 52.3 x 40 cm, Kornfeld’s colouring type AB, Kornfeld 68 B a, Paul-Klee-Stiftung 1652

**€ 8.000 – 12.000** US$ 8.600 – 12.900

**Provenance:**
Collection of James and Edythe Cloonan/Chicago
Hindman/Chicago, sale September 29, 2022, Lot 109
Private Collection Germany, purchased at the above


WOB-VW 1961
1500
2460
1537
Wrapped Volkswagen / Project for 1961 Volkswagen Beetle Saloon / engine rear cooled, four cylinder, four stroke horizontally opposed type with overhead valves
Christo
76/160

64

**Christo* (Javacheff Christo)**

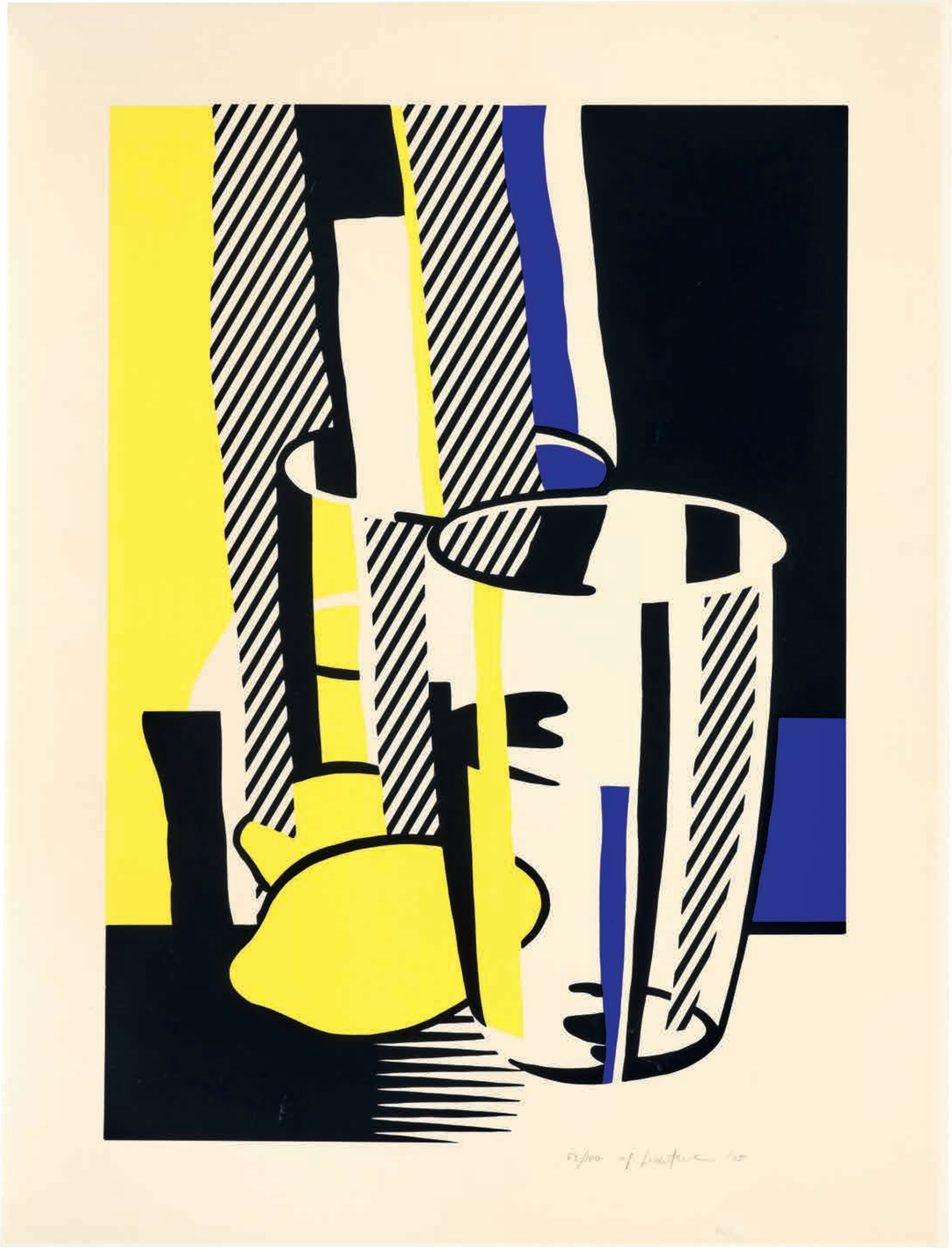
(Gabrovo, Bulgarien 1935–2020 New York)

"Wrapped Volkswagen, Project for 1961 Volkswagen Beetle Saloon", 2013, screenprint with collage of fabric, transparent polyethylene and twine, with felt pen and pencil additions and photos with masking tape on cardboard, signed Christo, no. 76 from the edition of 160 numbered examples, sheet sized print 55.8 x 71 cm, printed by recom/Ostfildern and handworks by Schellmann Art/Munich, published by Geuer und Breckner/Düsseldorf, Schellmann 207, mounted on woodboard and covered with a polyethylene box

**€ 7.000 – 10.000** US$ 7.500 – 10.700

**Provenance:**

Galerie Wolfgang Exner, Vienna, 2013
Private Collection Germany, acquired from the above



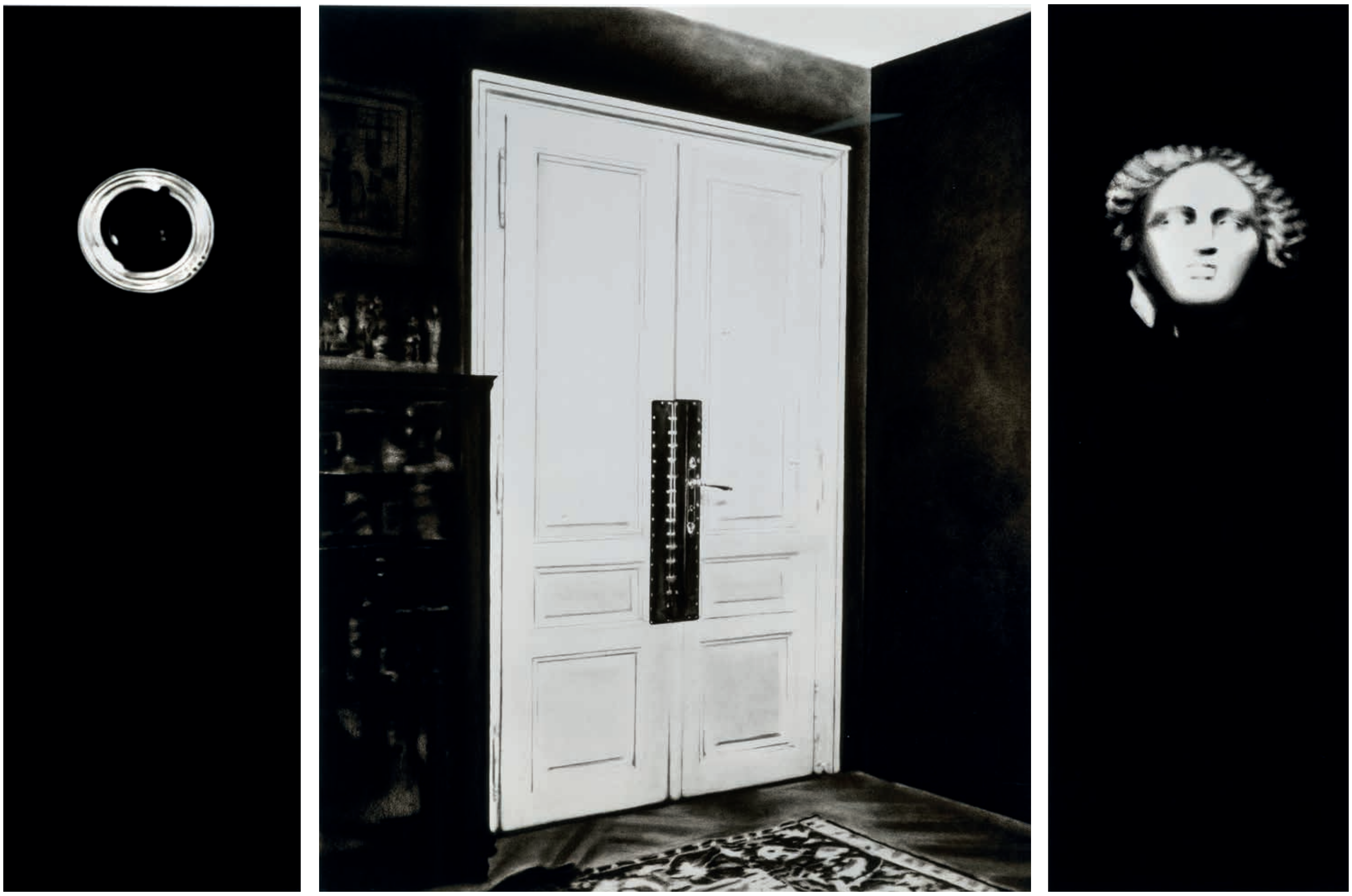
65

**Roy Lichtenstein**

(New York 1923–1997)

“Before the mirror”, 1975, lithograph and screenprint in colours with embossing on wove paper, signed and dated rf Lichtenstein ‘75, no. 53 from the edition of 100 numbered examples, image size 88.8 x 63.5 cm, sheet size 107 x 81.5 cm, from the portfolio ‘Mirrors of the Mind’, printed by Styria Studio/New York with the drystamp and published at Multiples Inc. and Castelli Graphics/New York, Corlett 135

**€ 7.000 – 10.000** US$ 7.500 – 10.700



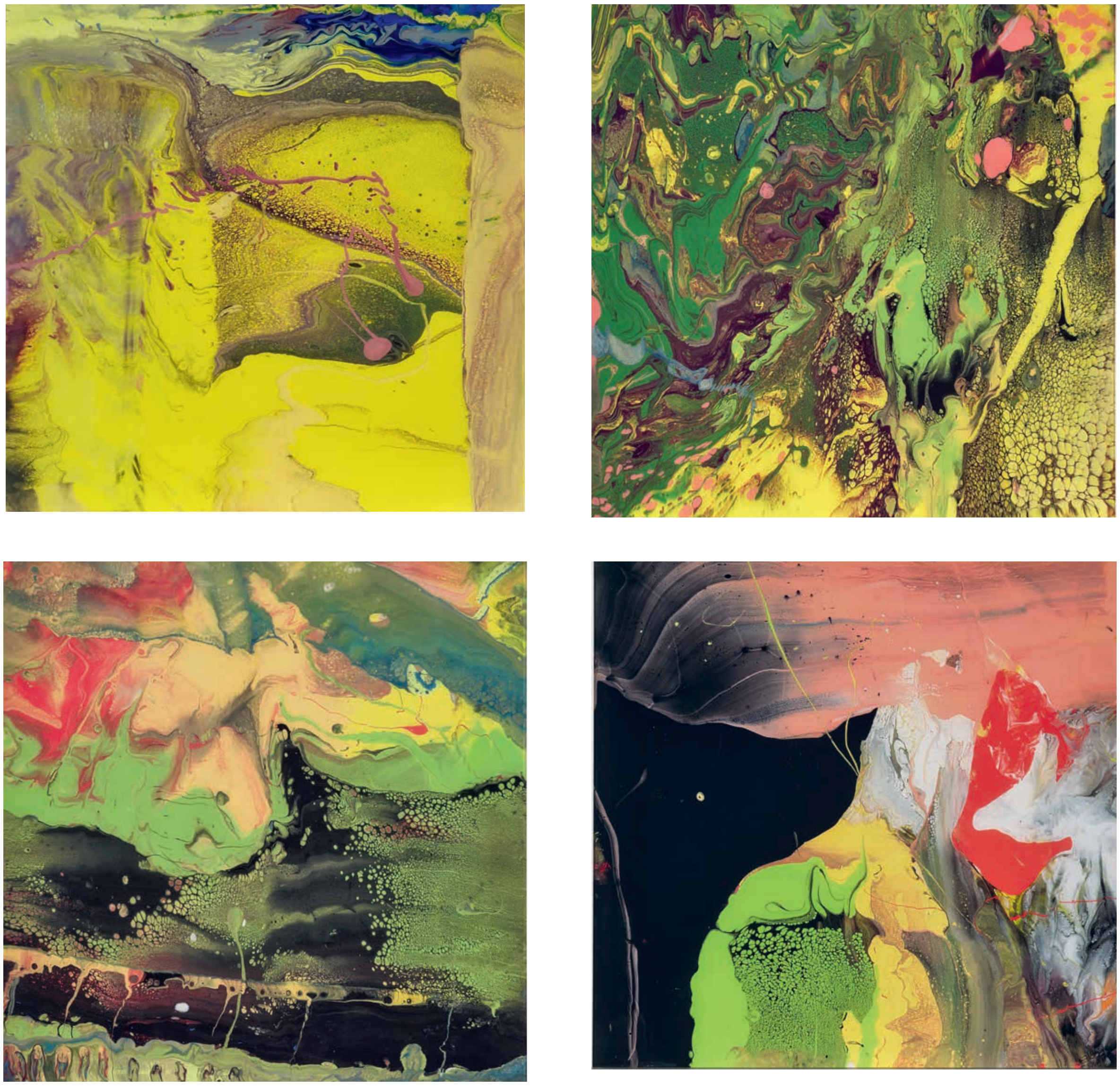
66 –

**Robert Longo**

(born in New York 1953)

Triptych from: „The Freud Cycle“, 2003/2004, 3 pigment prints on wove paper, 1 sheet signed and dated Robert Longo 2003, 2 sheets initialled RL, no. 7 from the edition of 30 numbered examples, image size 104 x 34.5 cm (2) and 104 x 81.3 cm, sheet size 109 x 39.5 cm (2) and 109 x 87.5 cm, published by Edition Schellmann/New York and Munich and Harry Jancovici/Paris, (3)

**€ 6.000 – 8.000** US$ 6.400 –8.600



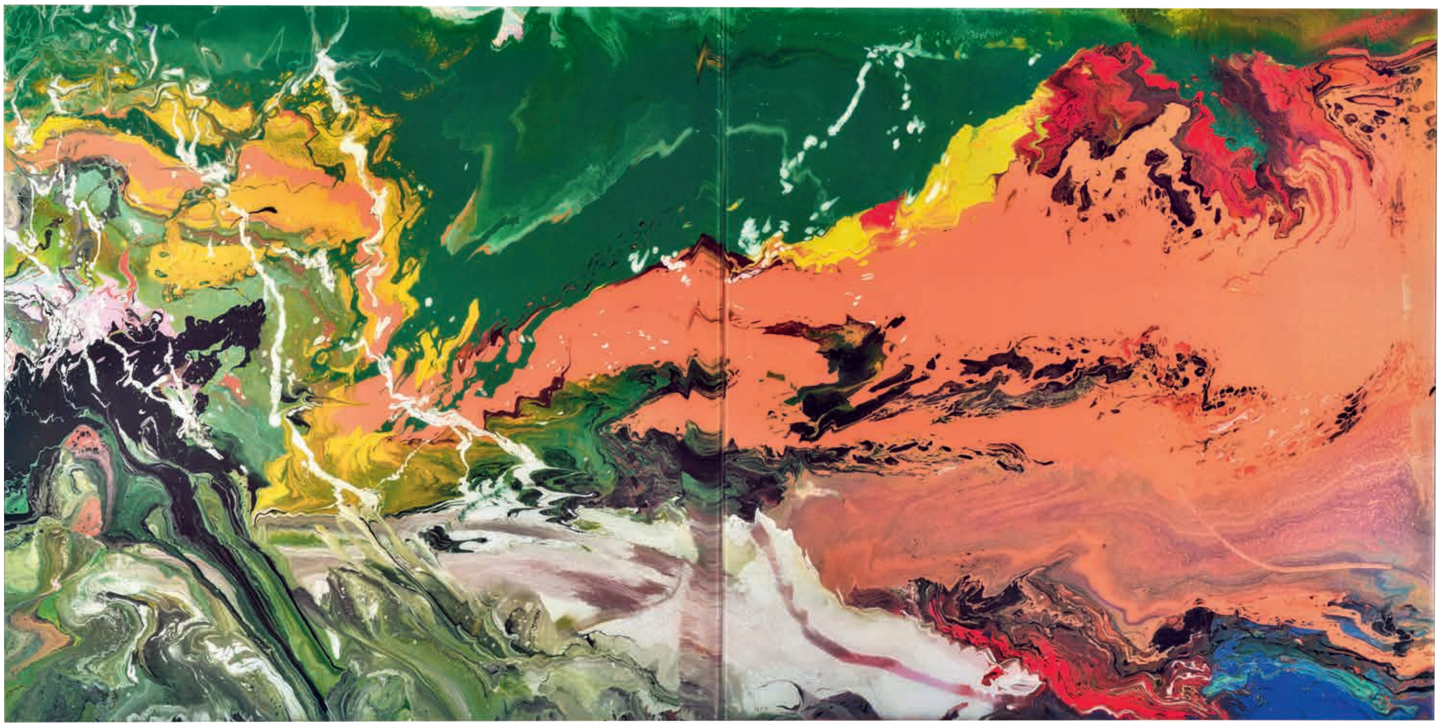
67

**Gerhard Richter** *

(born in Dresden 1932)

"Flow (P4, P5, P6, P7)", 2013/2014, 4 diasec-mounted chromogenic prints in colours on aluminum composite panel, each numbered on the reverse, no. 488 from the editions of 500 numbered examples, panel sizes 45 x 45 cm, facsimile objects after a paintings by the artist, published by HENI Productions/London with their label on the reverse, (4)

**€ 8.000 – 12.000** US$ 8.600 – 12.900



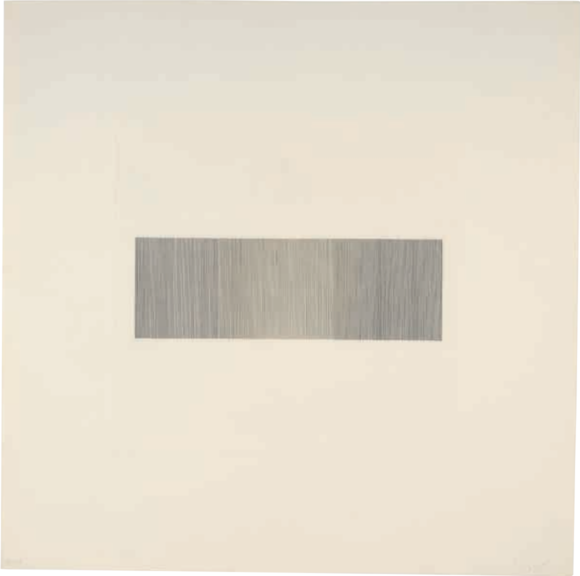
**68**

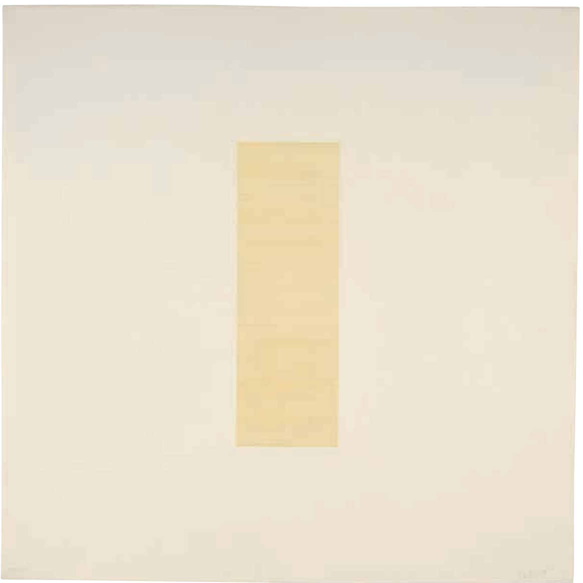
**Gerhard Richter ***

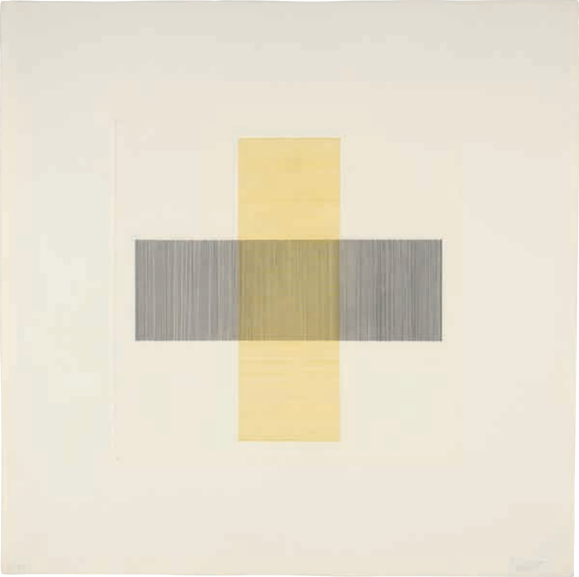
(born in Dresden 1932)

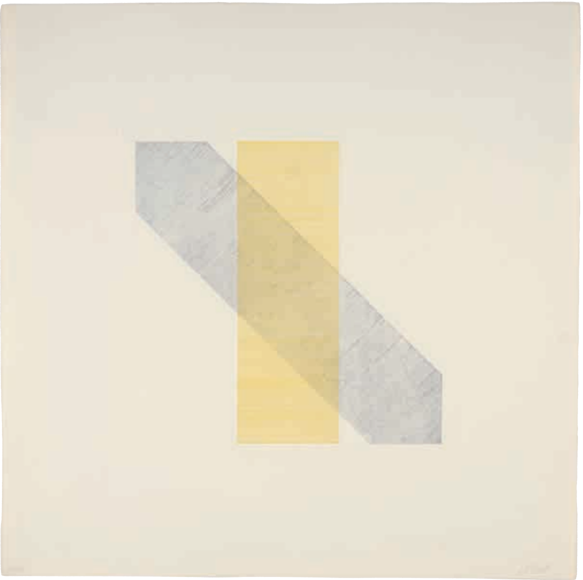
"Flow (P 15)", 2013/2016, diasec-mounted chromogenic print in colours on aluminum composite panel, no. 484 from the edition of 500 numbered examples, size 100 x 200 cm, facsimile object after a painting by the artist, published by HENI Productions/London with the label on the reverse

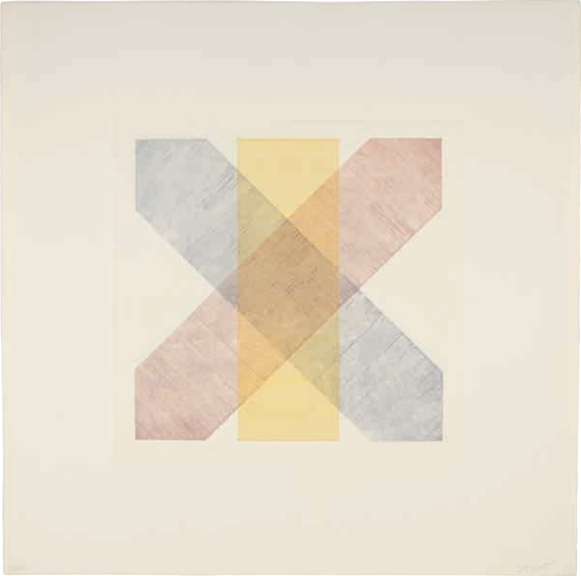
**€ 6.000 – 8.000** US$ 6.400 – 8.600







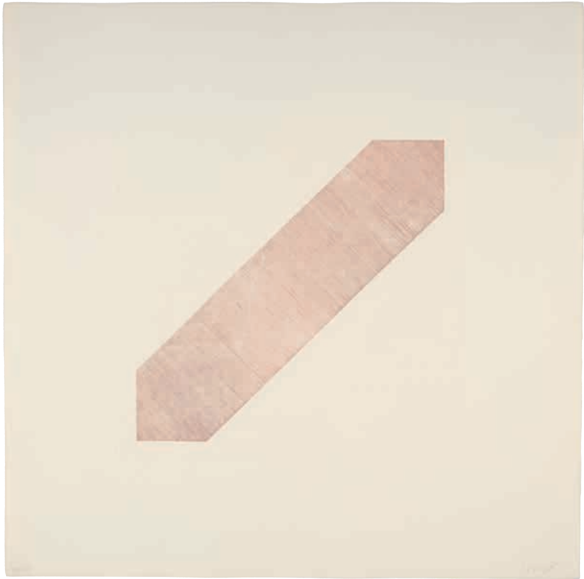
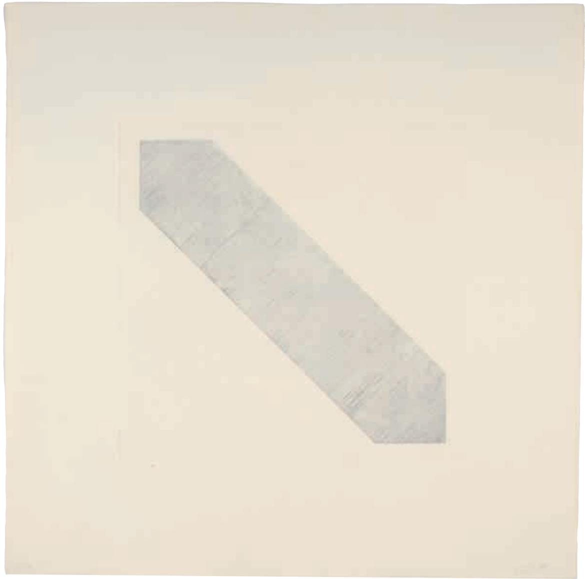
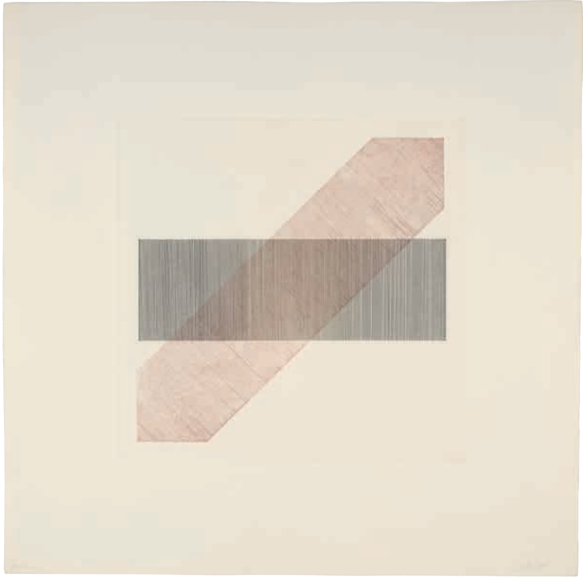
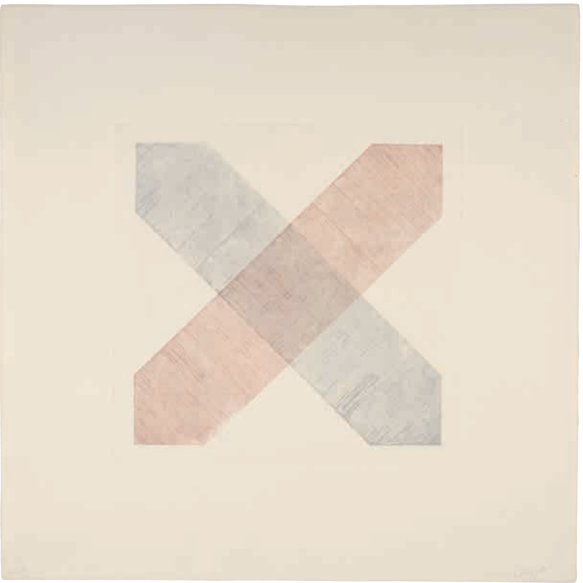
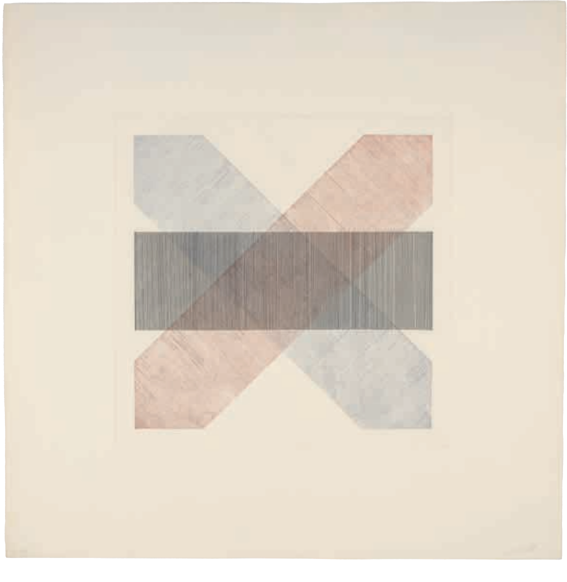
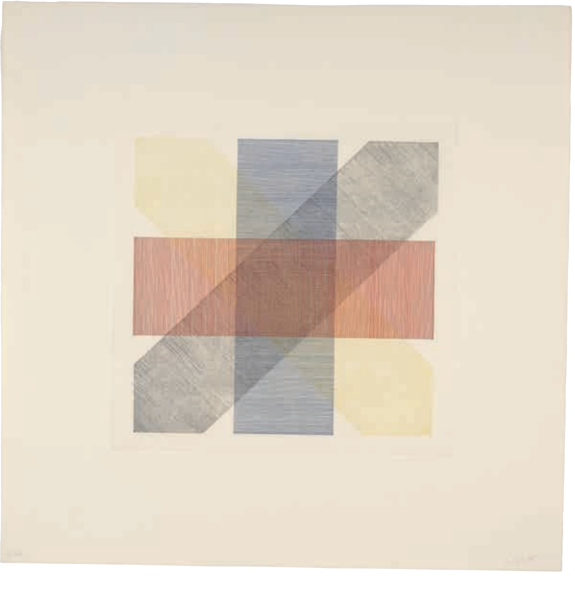


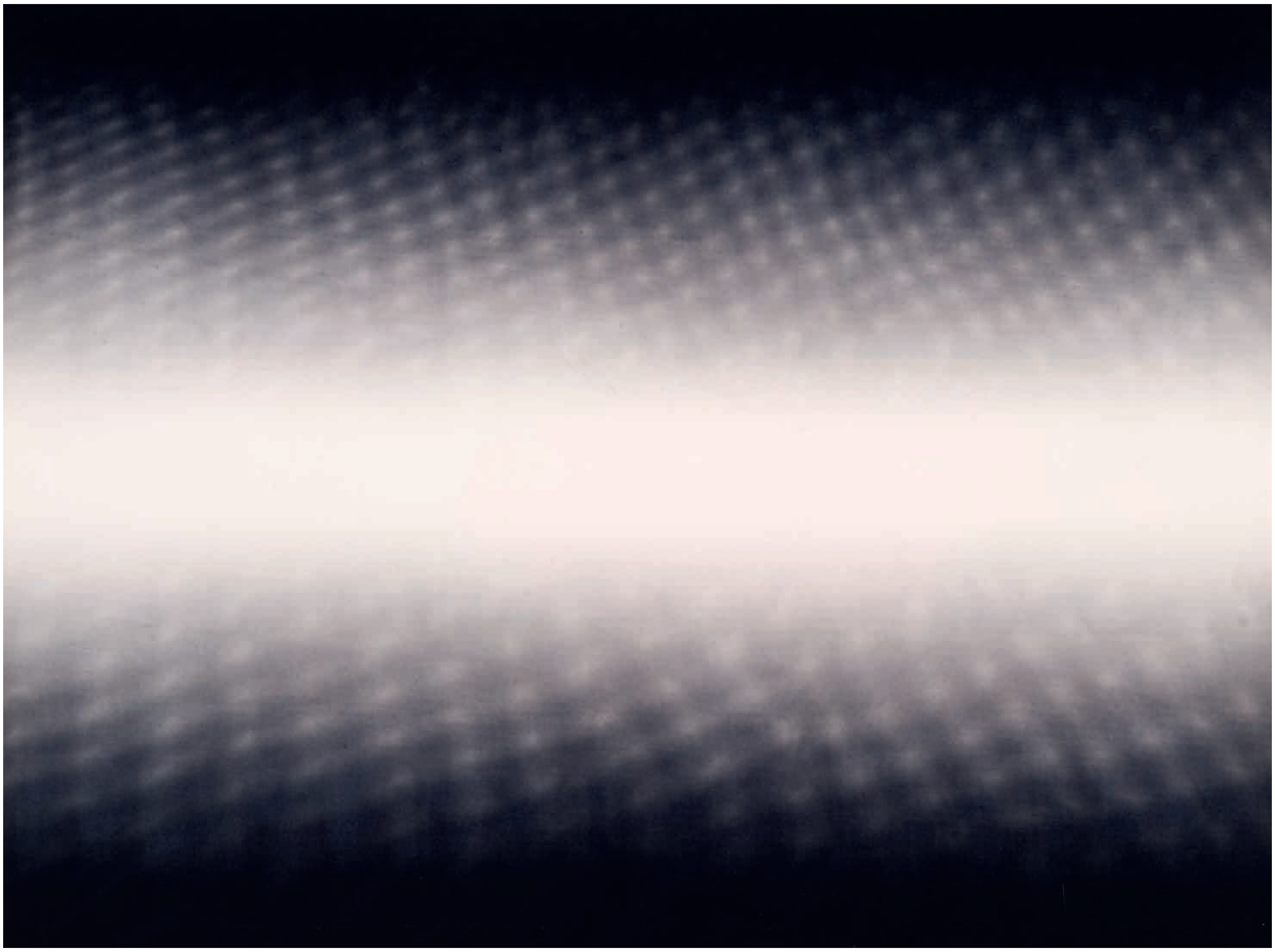


**69**
**Sol Lewitt**
(Hartford 1928–2007 New York)
"Band of color in four directions & all combinations", 1971, 11 (of the original 16) etchings in colours on BFK Rives, each signed Lewitt, no. 25 from the edition of 25 numbered examples, plate size 31.8 x 32.5 cm, sheet size 53.8 x 53.8 cm, from the portfolio of 16 etchings, printed by Kathan Brown at Crown Point Press/Berkely Cal. with the drystamp and published by Parasol Press/New York and Wadsworth Atheneum/Hartford CT, with the colophon, Sol Lewitt Prints Catalogue Raisonne online 1971.04 (previously registered as E-02), this lot includes the plates 1–5, 7, 8, 10, 11, 13 and 16, (11)

**€ 8.000 – 10.000** US$ 8.600 – 10.700

**Provenance:**
Private Collection
acquired from the above by the present owner

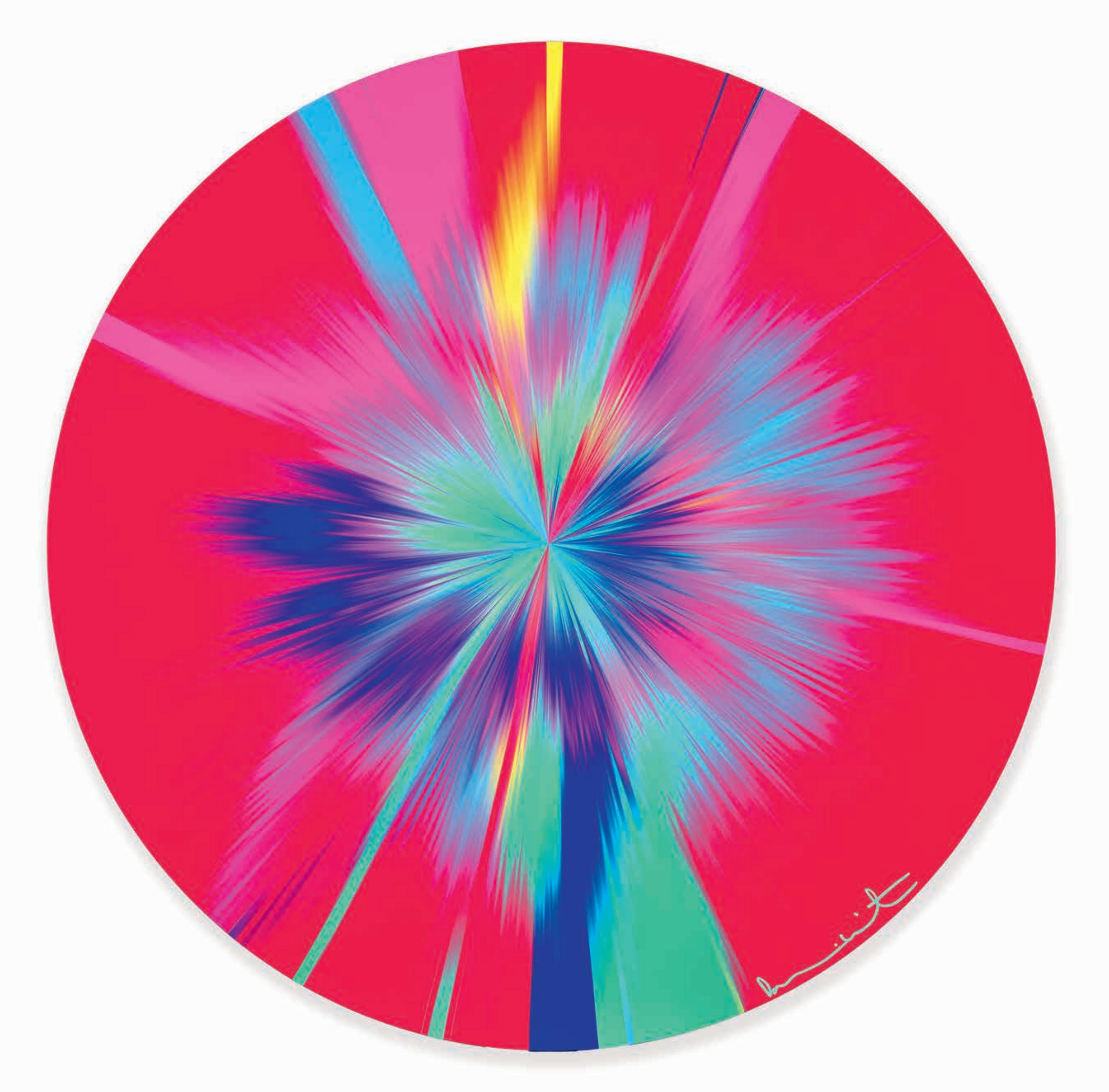


70

**Anish Kapoor ***

(born in Mumbai 1954 - lives and works in London)
“Shadow III, No. 2”, 2009, etching in colours on wove paper, signed Anish Kapoor on the reverse, no. 15 from the edition of 39 numbered examples, sheet sized print 72.2 x 96.5 cm, published by The Paragon Press/London

**€ 2.000 – 3.000** US$ 2.100 – 3.200



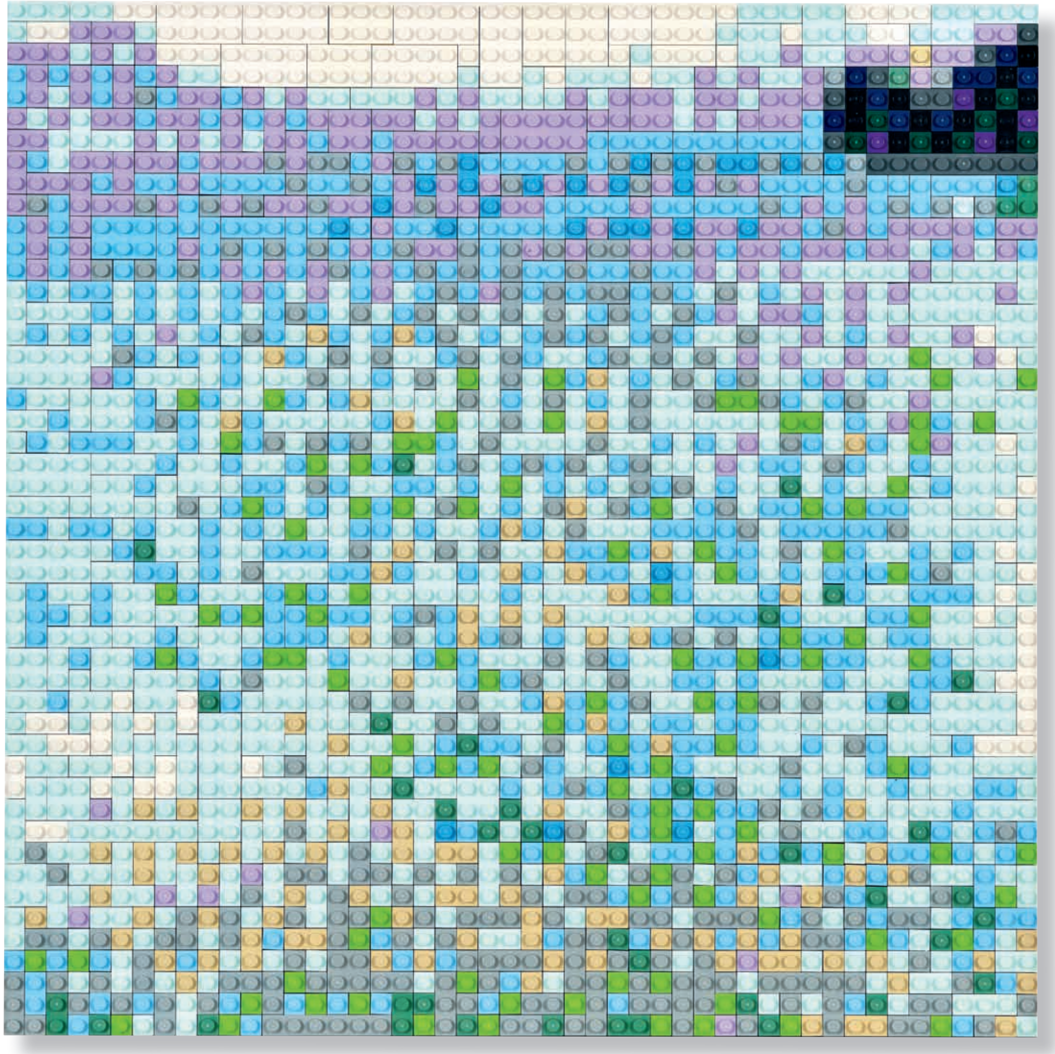
71 –

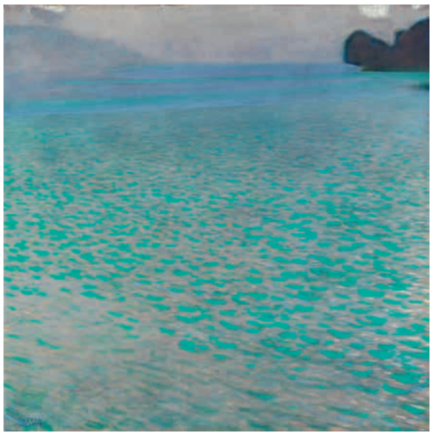
**Damien Hirst ***

(born in Bristol, GB, 1965)

“Beautiful, Very Jolly, Uncreated, Cleare and Pure Heaven Painting”, 2023, unique AI-generated Giclee print on poly-cotton canvas mounted on a birch plywood stretcher, signed Damien Hirst, diameter 100.5 cm, from the series ‘The Beautiful Paintings’, published by HENI Editions/ London, with the edition label and the stamped editors name on the stretcher, HENI catalogue no. H-12–1–481, in orig. cardboard box

**€ 8.000 – 12.000** US$ 8.600 – 12.900





Gustav Klimt (1862-1918), Lake Attersee, 1901.
Found in the collection of the Leopold Museum, Viennapi, 2025
©Scala, Florence, Leopold Museum, Photo Fine Art Images/Heritage Images/Scala, Florence

72

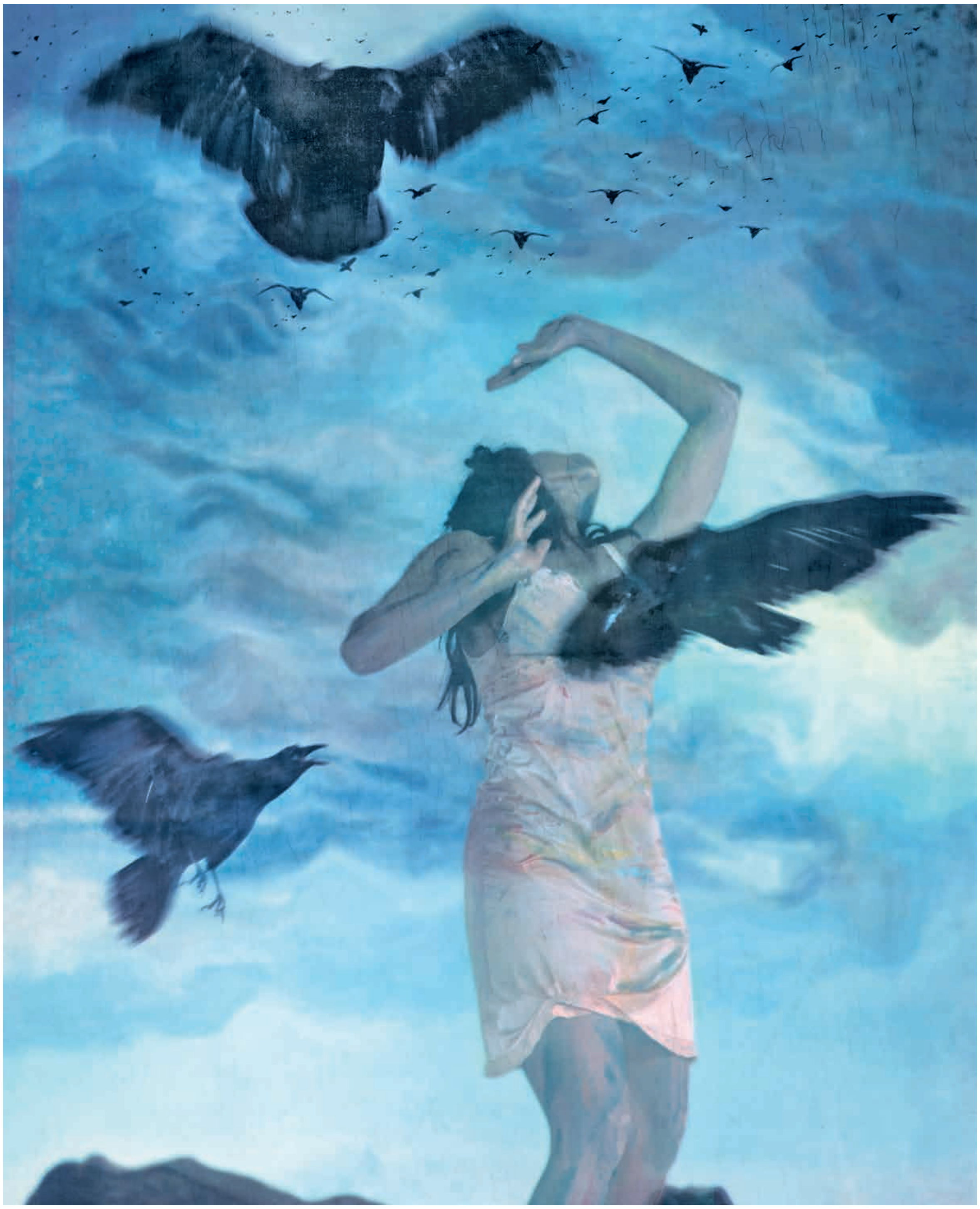
**Ai Weiwei**

(born in Beijing 1957)

"On Attersee", lego bricks mounted on aluminium composite panel, signed on the certificate, no. 120 from the edition of 125 numbered examples, size 38 x 38 cm, after the painting 'Am Attersee' (1901) by Gustav Klimt, published by the OÖ Landes-Kultur GmbH

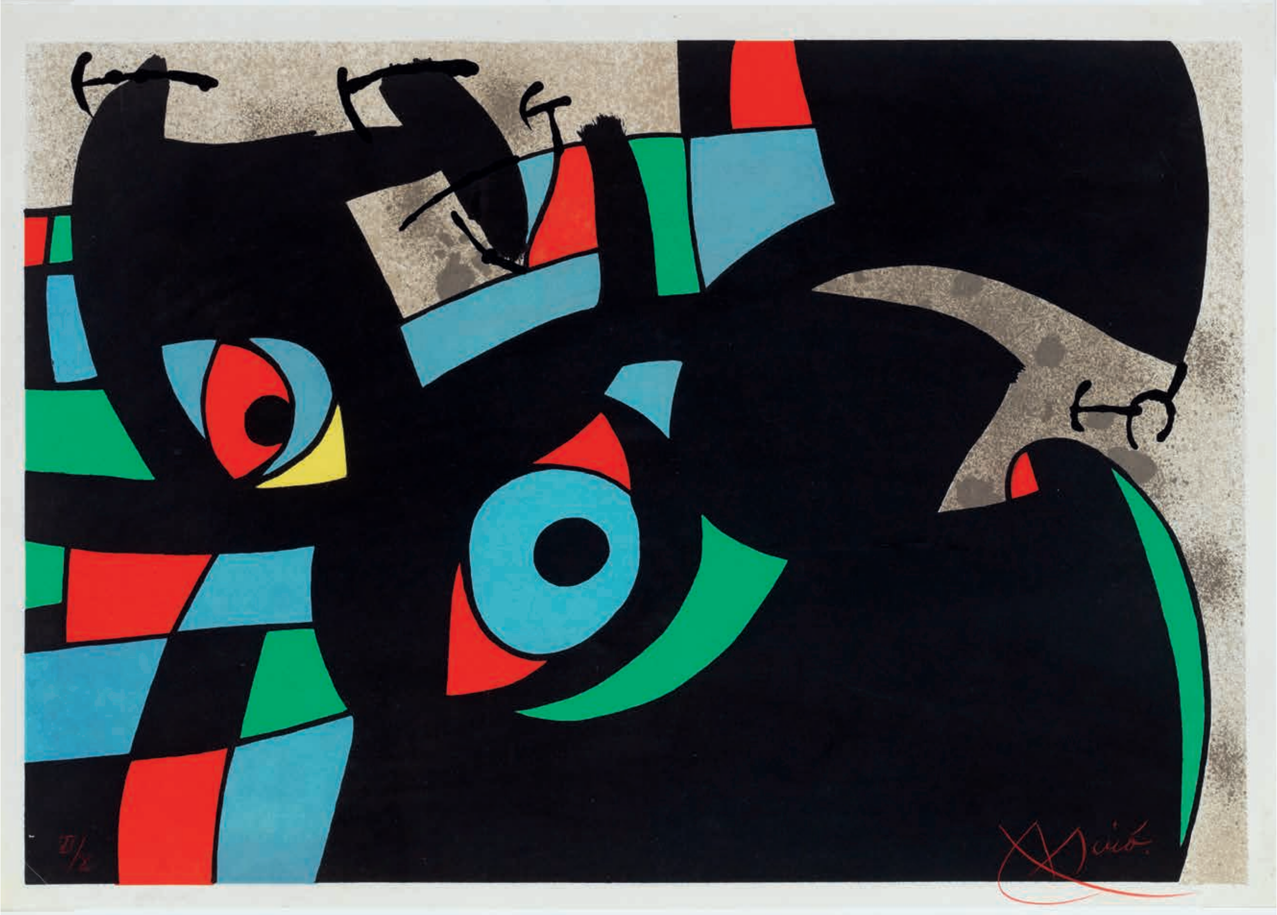
**€ 3.500 – 5.500** US$ 3.800 – 5.900

This limited edition was published to partially finance the exhibition "Transcending Borders" at the Marmorschlössl in Bad Ischl/Austria



73
**Tracey Moffat**
(born in Brisbane/Australia 1960)
“Invocations”, 2000, screenprint in colours on wove paper, signed and dated T. Moffat 2000, titled, no. 17 from the edition of 60 numbered examples, image size 125 x 101 cm, sheet size 147 x 122 cm

**€ 2.500 – 3.500** US$ 2.700 – 3.800



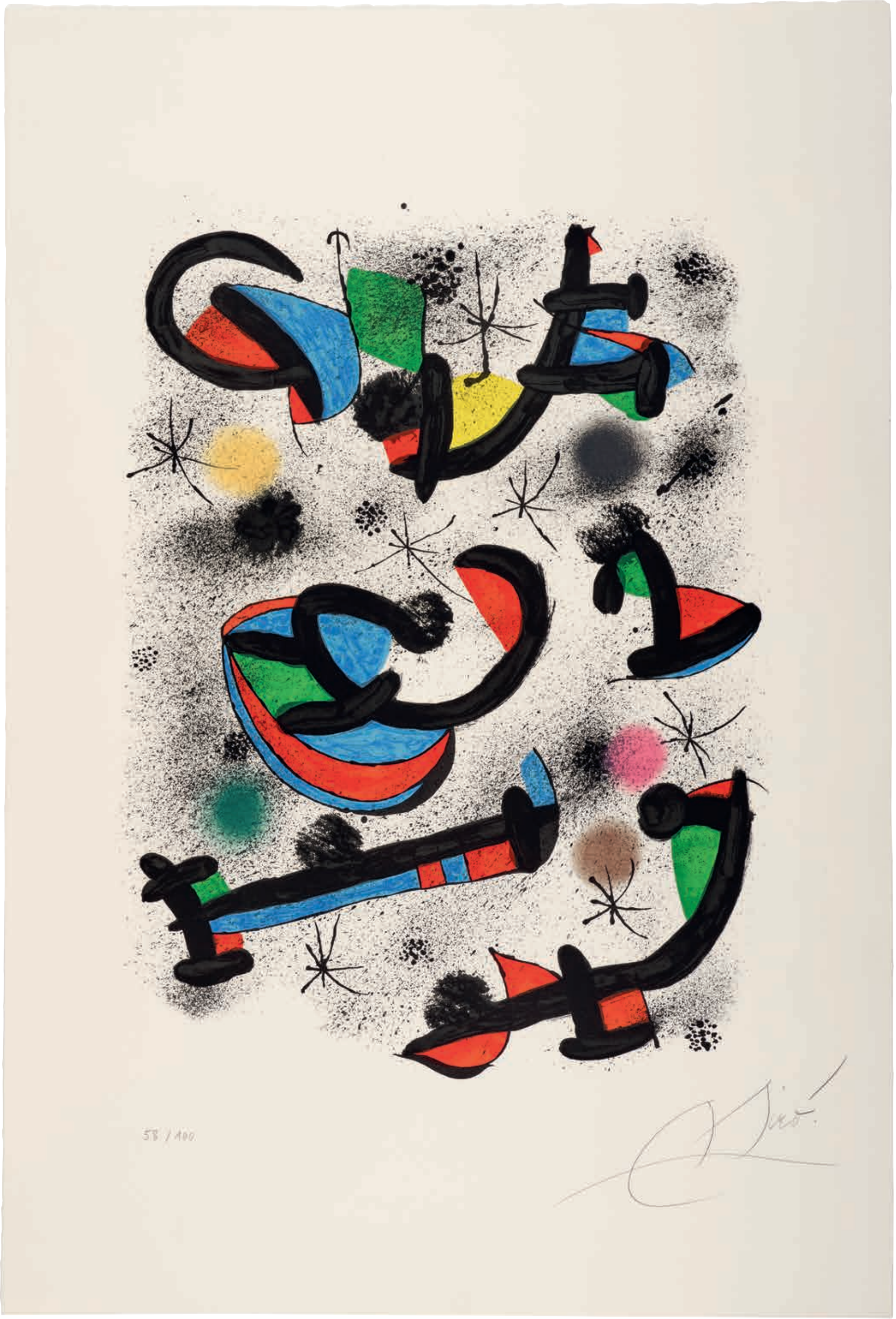
74 –

**Joan Miró** *

(Montroig 1893–1983 Palma de Mallorca)

From: “Le Lezard aux Plumes d’Or”, 1971, lithograph in colours on firm parchment paper, signed in red crayon Miró, no. 6 from 10 examples numbered in Roman numerals, the total edition was 195 numbered examples, image size 32.9 x 47.6 cm, sheet size 35.4 x 50 cm, sheet 6 from the portfolio ‘Le Lezard aux Plumes d’Or’ comprising 15 lithographs, printed by Mourlot and published by Louis Broder/Paris, Mourlot 803, Cramer (Illustrated books) from 148

**€ 3.800 – 4.800** US$ 4.100 – 5.200



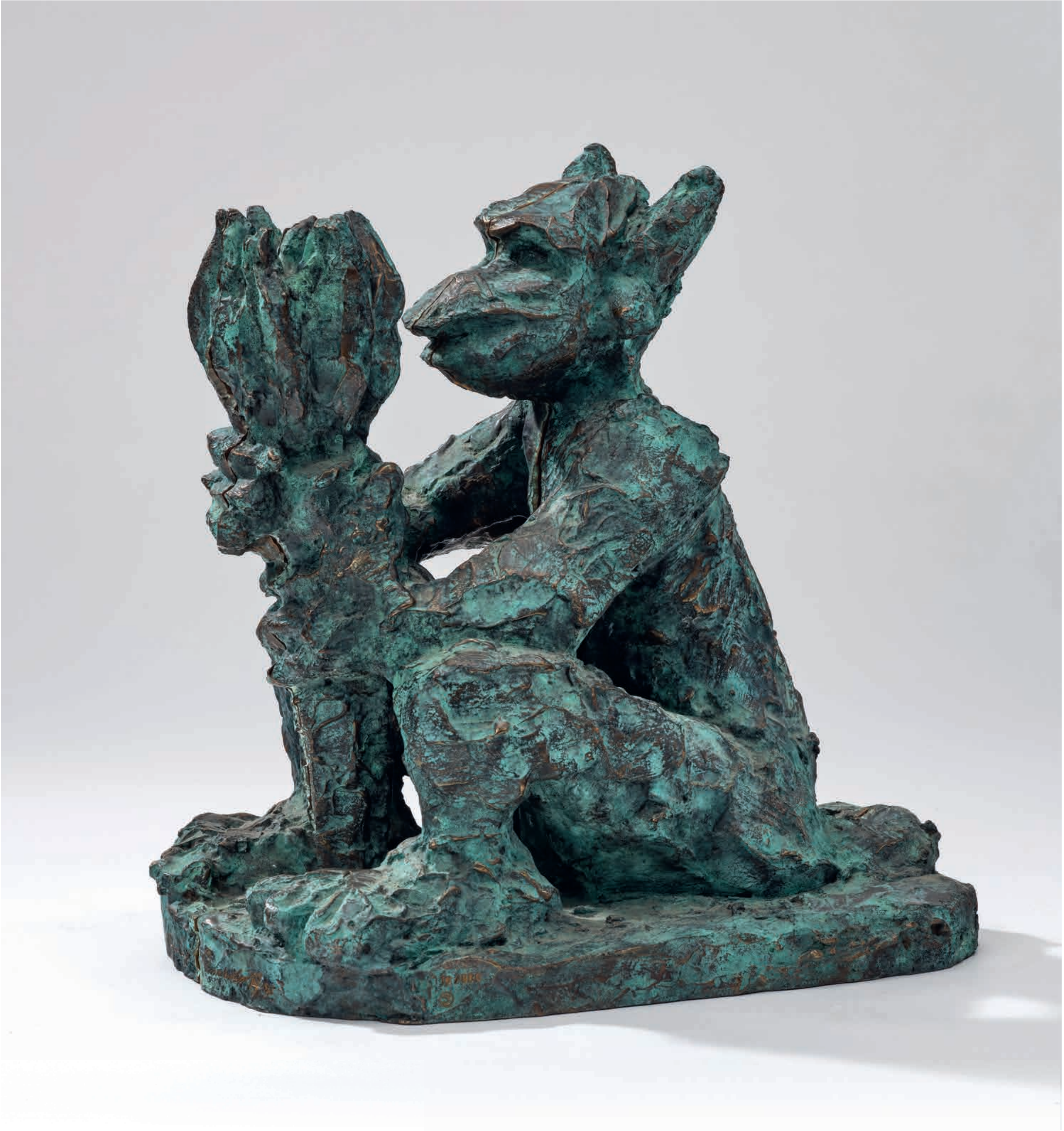
75

**Joan Miró ***

(Montroig 1893–1983 Palma de Mallorca)

“La Seance de Musique”, 1981, lithograph in colours on wove paper, signed Miró, no. 58 from the edition of 100 numbered examples, image size 61 x 45 cm, sheet size 90 x 61 cm, from the Allegro vivace suite, printed by Atelier Lelong/Paris and published 1987 by Daniel Lelong/ Paris, Cramer 1230

**€ 4.000 – 6.000** US$ 4.300 – 6.400



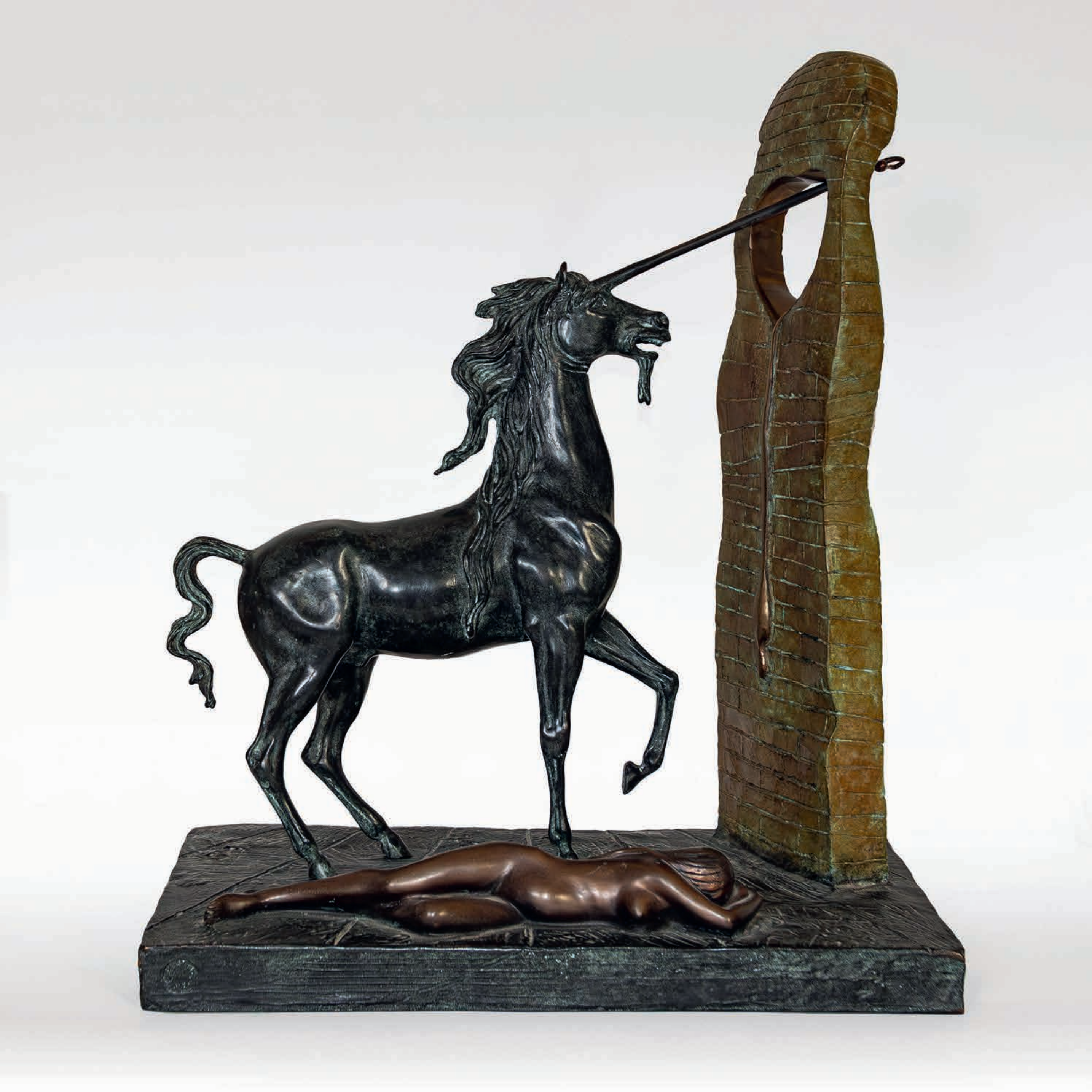
76

**Jörg Immendorff ***

(Bleckede/Elbe 1945–2007 Düsseldorf)

"Alter Ego - Das andere ich", 1995, bookends, bronze, two-pieces, patinated in green and polished on the insides, signed, dated, titled and inscribed alongside the plinth edge 'Der Bildhauer im Maler ist sein bester Feind. Alter Ego Immendorff 95', no. 16 from the edition of 980 numbered copies, size ca. 29 x 27 x 38 cm, with the foundry mark of ARA Art, edited by Ars Mundi

**€ 4.500 – 6.000** US$ 4.800 – 6.400



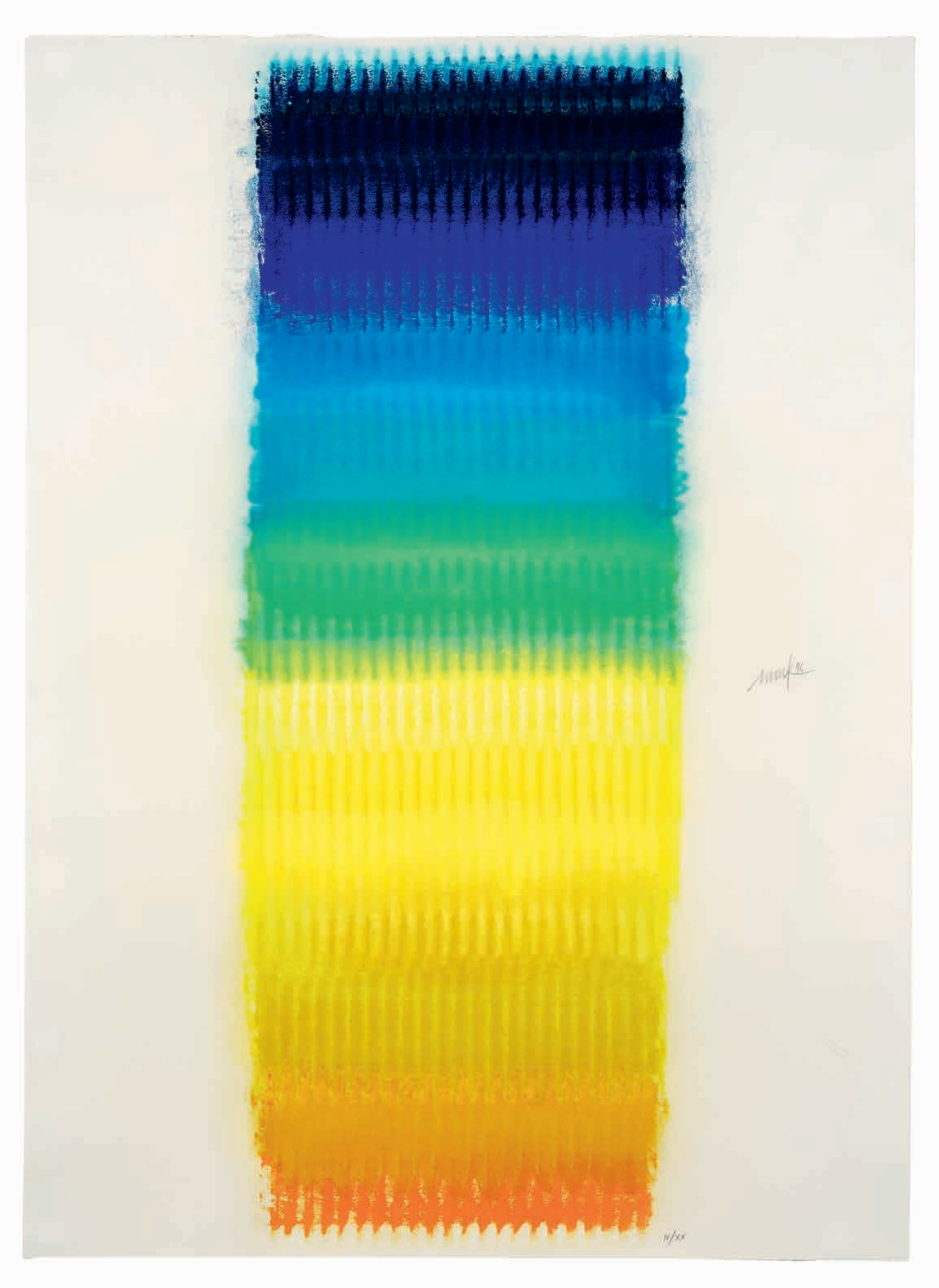
77

**Salvador Dalí ***

(Figueras 1904–1989)

"L'Unicorne", 1977/1984, bronze with green and black patina, partially polished, with the incised signature Dalí on the plinth, no. 127 from the edition of 350 numbered examples, height 57 cm, casted by Venturi Arte and published by Jemelton Ltd. with the editor's stamp

**€ 6.000 – 8.000** US$ 6.400 – 8.600



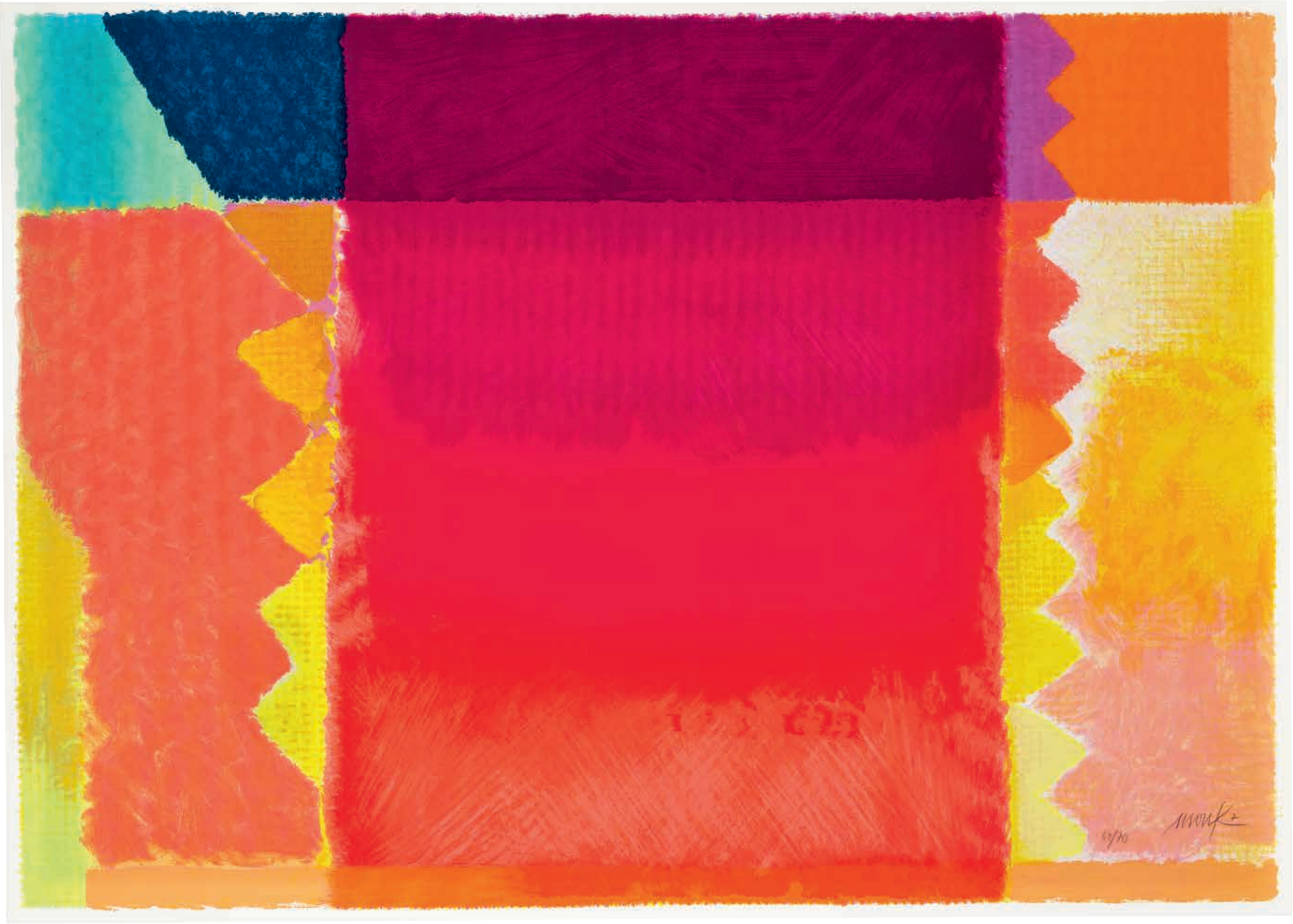
78

**Heinz Mack** *

(born in Lollar, Hessen 1931)

Untitled, 1996, screenprint in colours on wove paper, signed and dated mack 96, no. 4 from the edition of 20 examples numbered in Roman numerals, image size 110 x 48 cm, sheet size 110 x 80 cm

**€ 3.000 – 4.000** US$ 3.200 – 4.300



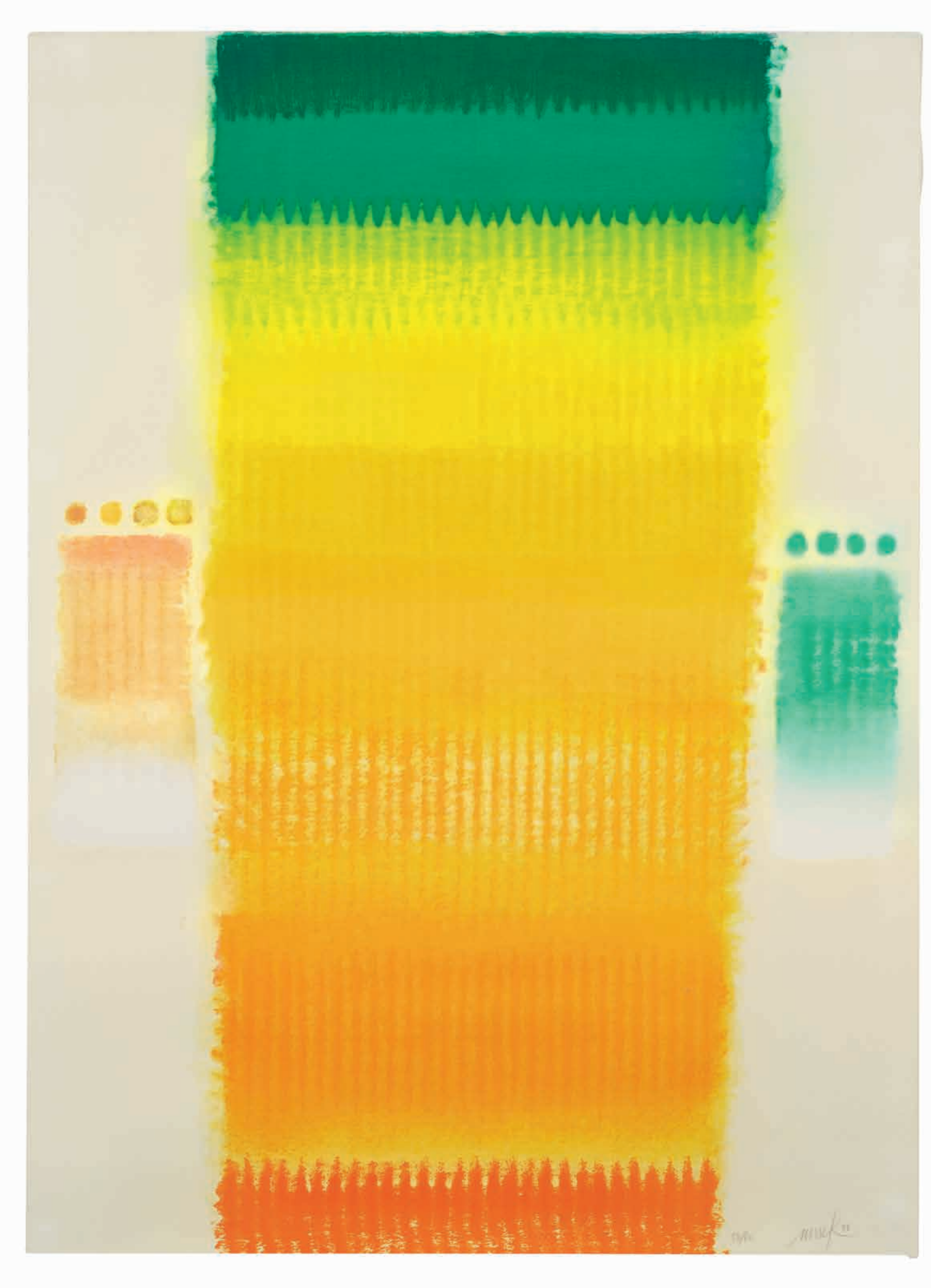
79

**Heinz Mack** *

(born in Lollar, Hessen 1931)

"Sommer", 2007, lithograph in colours on wove paper, signed and dated mack 7, no. 67 from the edition of 70 numbered examples, image size 78 x 110 cm, sheet size 79.7 x 112 cm

**€ 3.000 – 4.000** US$ 3.200 – 4.300



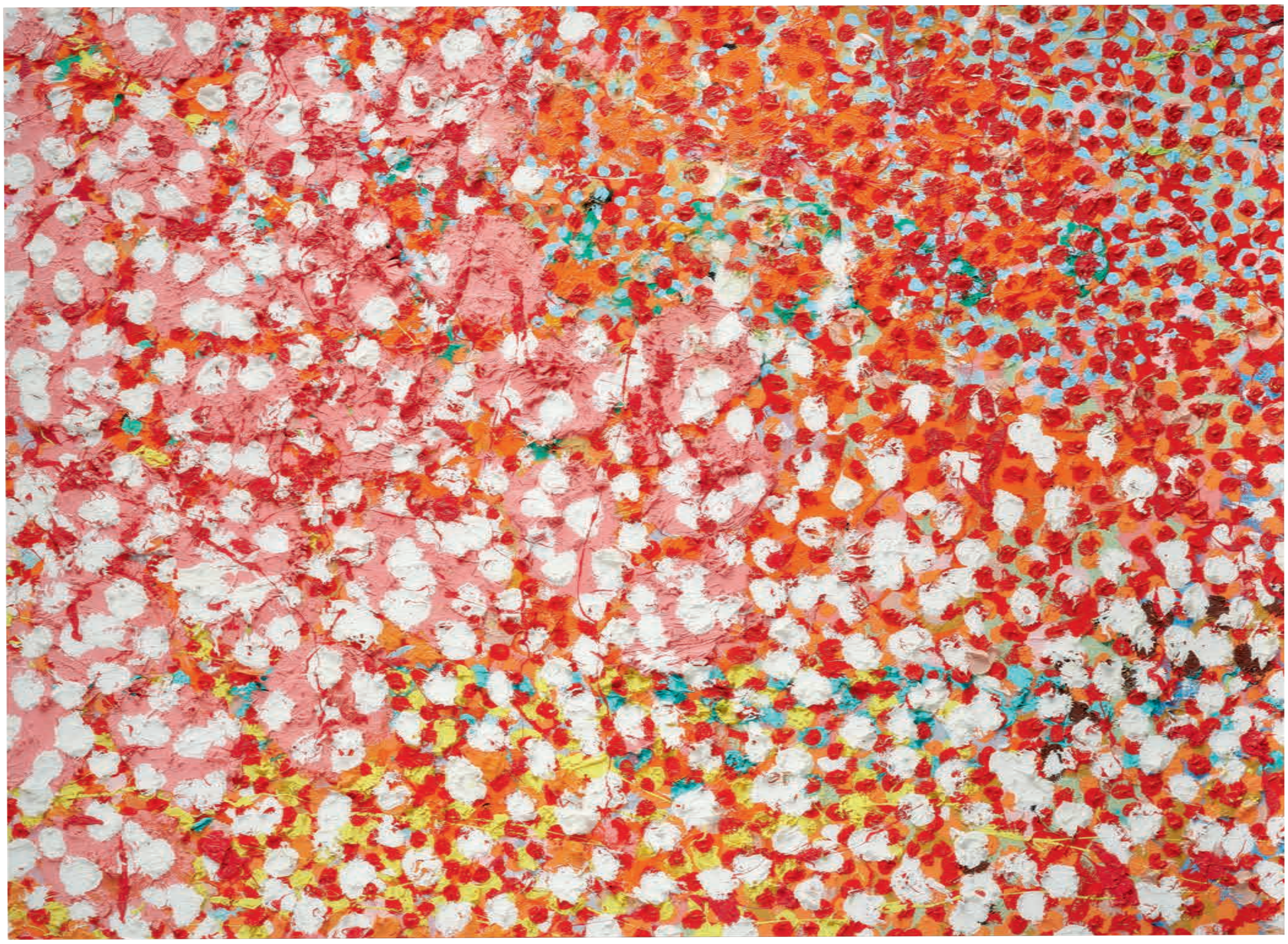
80

**Heinz Mack** *

(born in Lollar, Hessen 1931)

"Sommer", 1996, screenprint in colours on BFK Rives, signed and dated mack 96, no. 54 from the edition of 60 numbered examples, sheet sized print 110 x 80 cm, from the suite 'Vier Jahreszeiten'

**€ 3.000 – 4.000** US$ 3.200 – 4.300



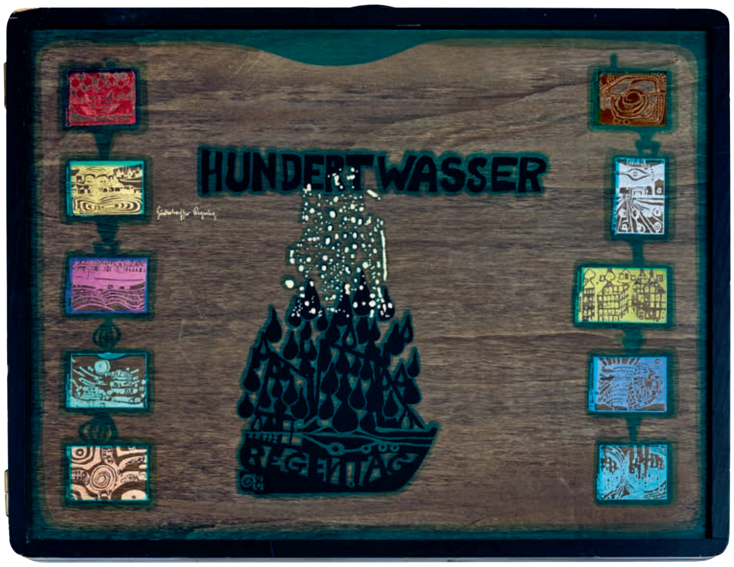
81

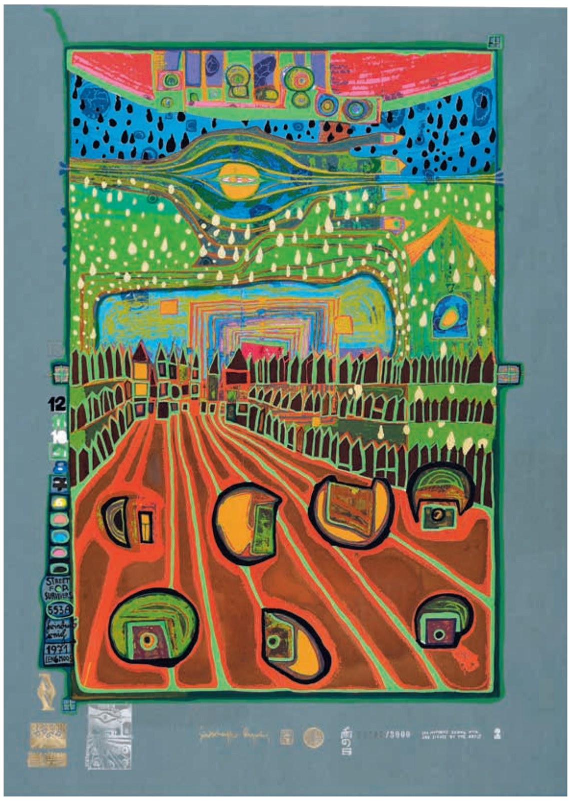
**Damien Hirst ***

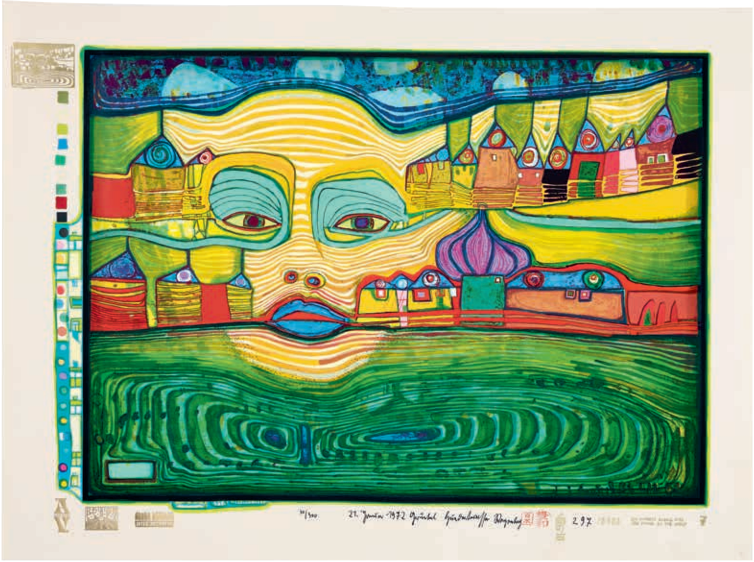
(born in Bristol, GB, 1965)

"Sans Souci", 2018, diasec-mounted Giclee print on aluminium composite panel, signed Damien Hirst on the edition label attached on the verso, no. 59 from the edition of 75 numbered examples, size 92 x 126 cm, published by Heni Productions/London with the red ink stamp on the reverse, HENI catalogue no. H4–1

**€ 8.000 – 12.000** US$ 8.600 – 12.900







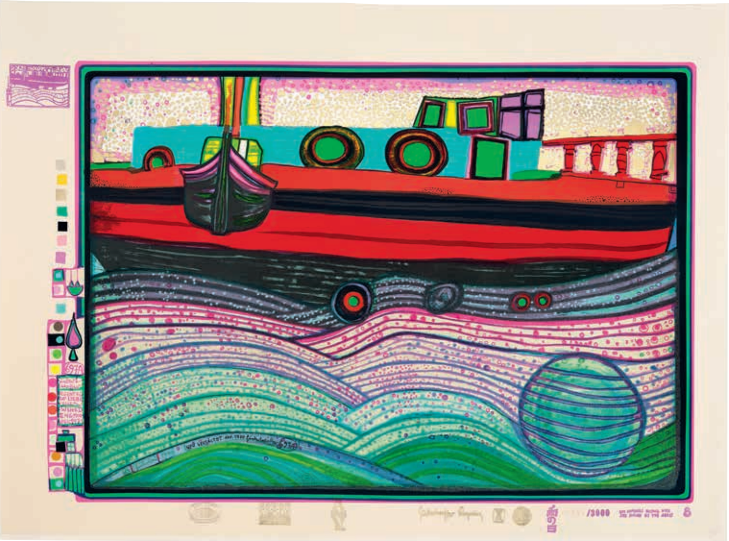
82

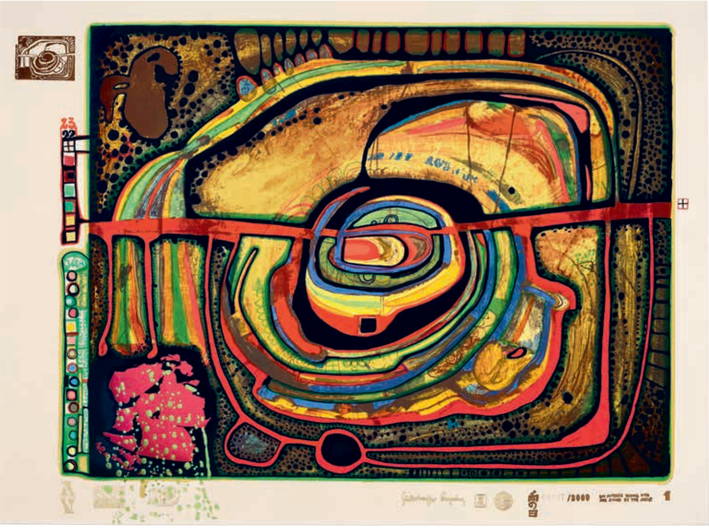
**Friedensreich Hundertwasser***

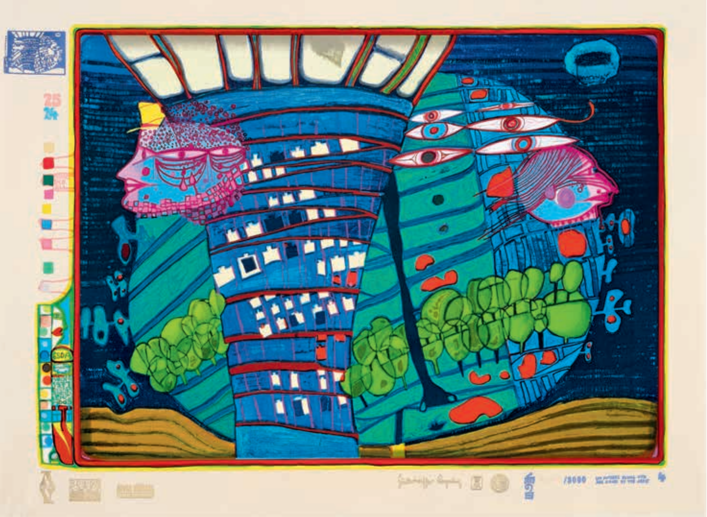
(Vienna 1928–2000 Pazifischer Ozean, on board the Queen Elizabeth II.)
“Look at it on a rainy day”, 1971/1972, the complete portfolio comprising 10 screenprints in colour with metallic embossing and partly with glass dust, on different papers, sheet 7 dated and signed 21. Januar 1972 Grüntal Hundertwasser Regentag and numbered 30/300 and 297/3000 from the total edition, with two japanese inkan-stamps, all the other sheets with the embossed signature and stamp numbered 297/3000, the orig.-wooden box signed in yellow crayon Friedensreich and numbered 297/3000, sheet size c. 49 x 67 cm, size of the wooden box 54.5 x 72.5 cm, printed by Dietz-Offizin/Lengmoos and published by Ars Viva/Zurich with their embossed stamps, Koschatzky/Fürst HWG 44–53, (10)

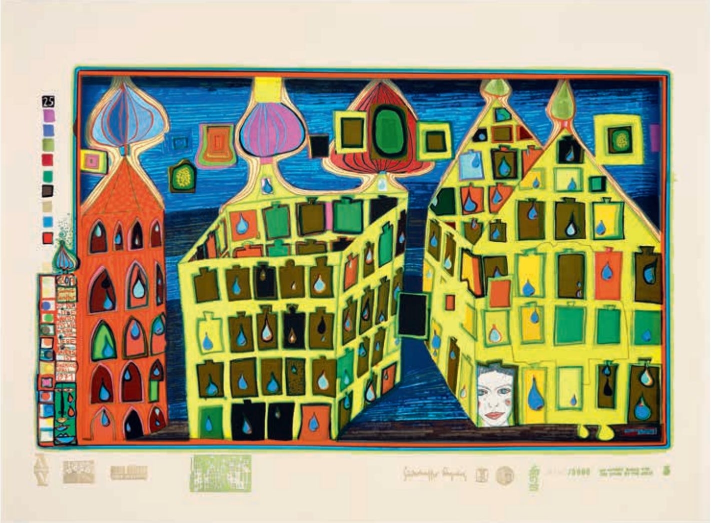
**€ 8.000 – 12.000** US$ 8.600 – 12.900

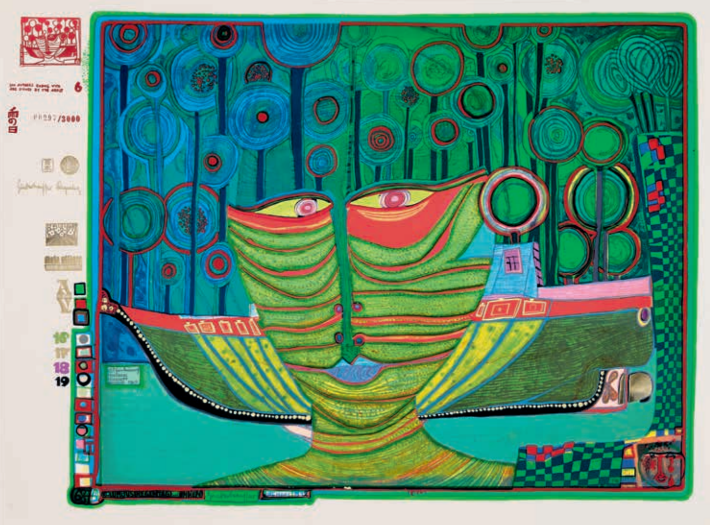
Provenance:
Private Collection Northern Germany

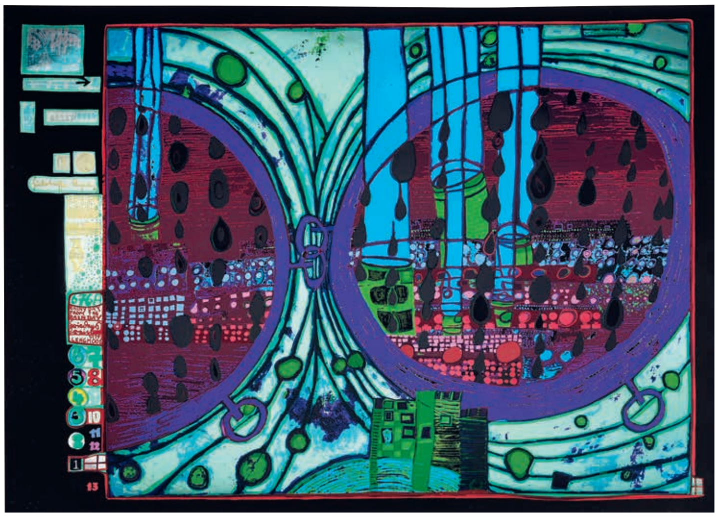


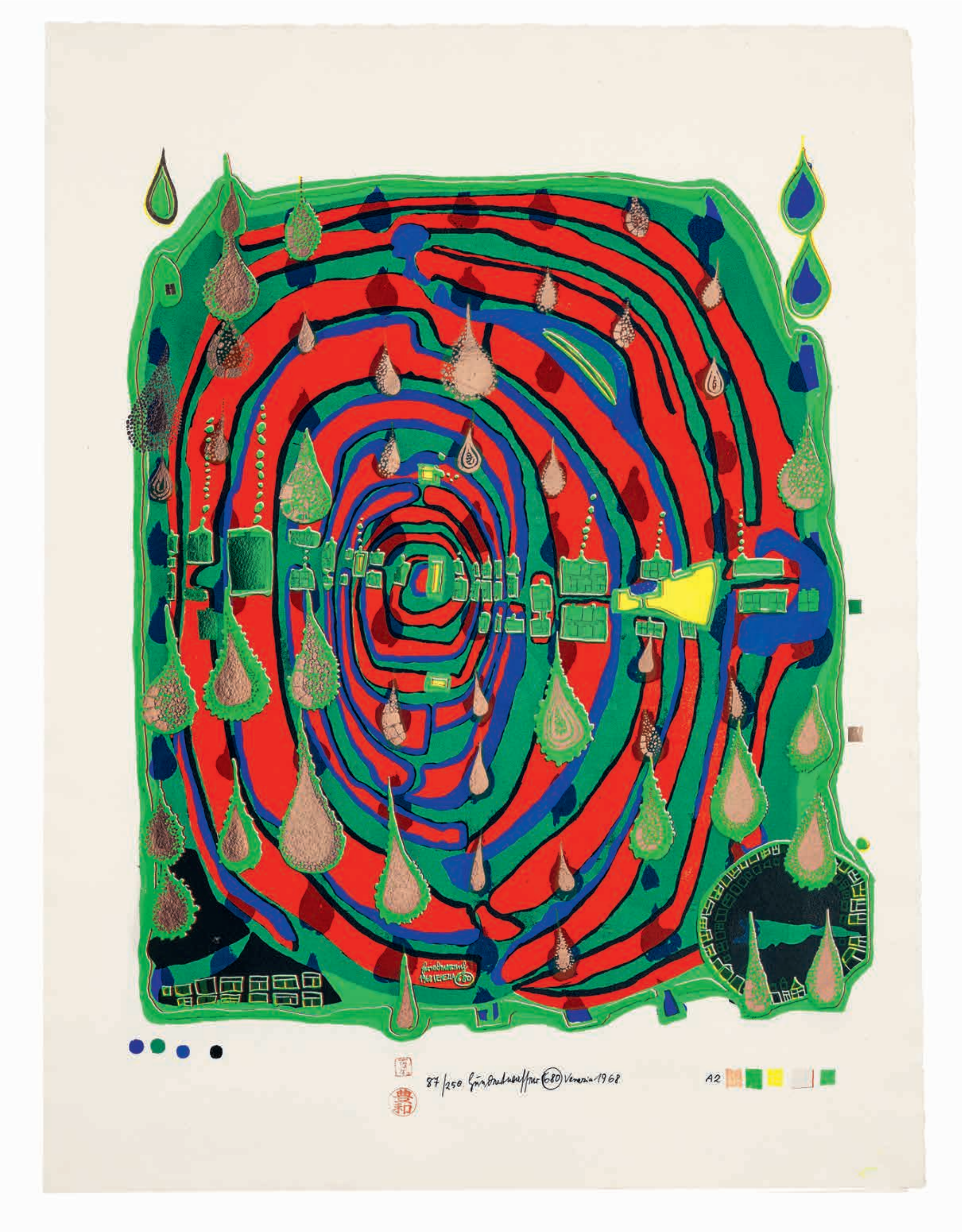










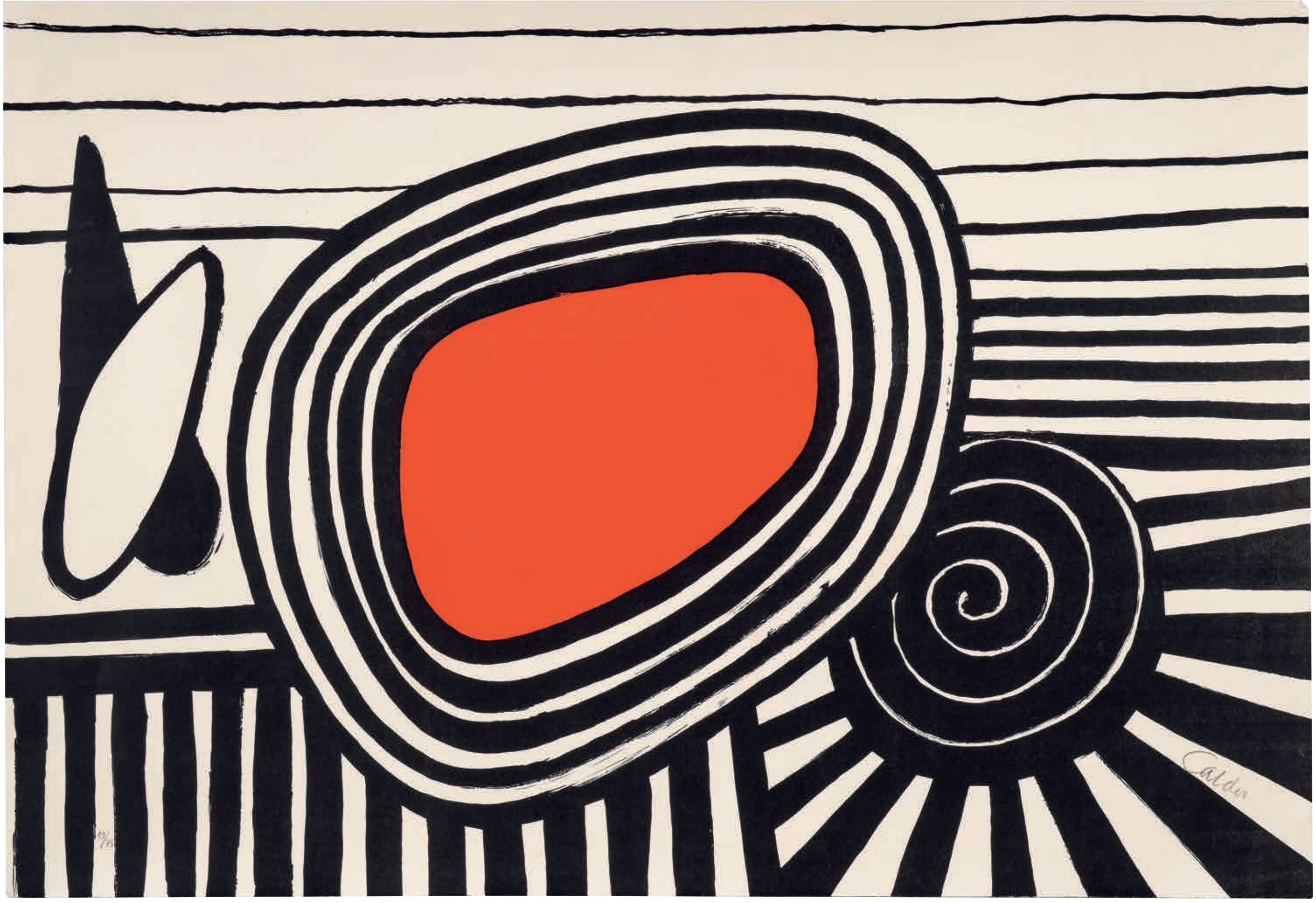


83

**Friedensreich Hundertwasser***

(Vienna 1928–2000 Pazifischer Ozean, on board the Queen Elizabeth II)
„Sad not so sad in rainshine", 1968, screenprint in colours with metal embossing on Fabriano wove paper, signed, inscribed and dated Friedensreich Hundertwasser Venezia 1968, colour version A2, with 2 japanese inkan stamps, no. 87 from the edition of 250 numbered examples, image size 62 x 49.5 cm, sheet size 74 x 55.5 cm, printed by Galleria L'Elefante/Venice and published by University Art Museum/Berkeley with their drystamps, Koschatzky/Fürst HWG 39

**€ 3.000 – 5.000** US$ 3.200 – 5.400

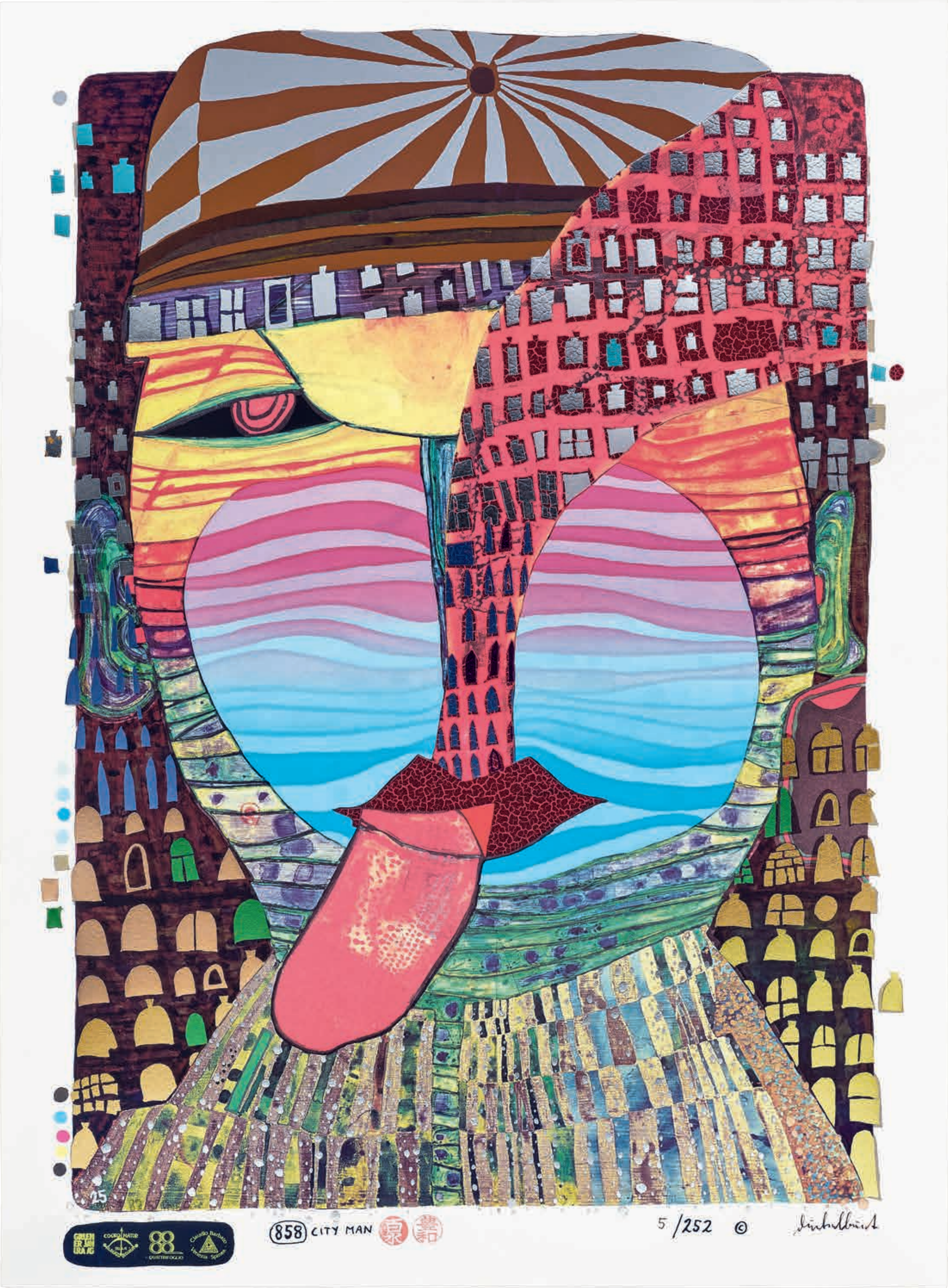


84

**Alexander Calder**

(Philadelphia 1898–1976 New York)
"Composition with Red Oval and Black Spiral", c. 1969, lithograph in colours on wove paper, signed Calder, no. 19 from the edition of 75 numbered examples, sheet sized print 74.5 x 108.4 cm

**€ 3.000 – 5.000** US$ 3.200 – 5.400

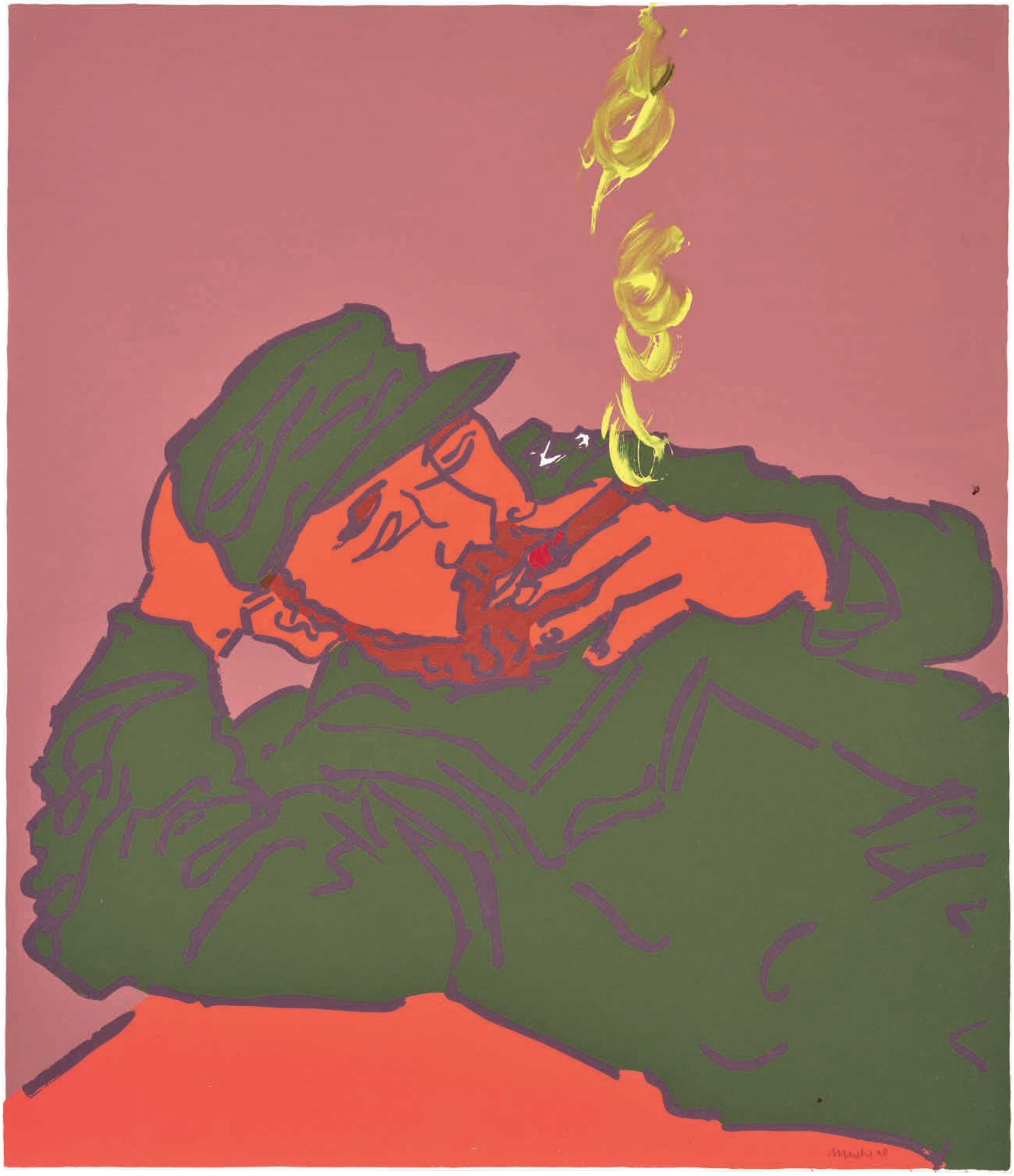


85

**Friedensreich Hundertwasser***

(Vienna 1928–2000 Pazifischer Ozean, on board the Queen Elizabeth II.)
„The City Man“, 1983, photolithograph and screenprint in colours with metal embossing on wove paper, signed, titled and inscribed, with two japanese inkan stamps, no. 5 from the edition of 252 numbered examples, image size 70 x 50 cm, sheet size 76 x 65 cm, printed by Quattrifoglio, Claudio Barbato and Giuseppe Barbato/Venice, published by Gruener Janura AG/Glarus with 4 printer and editor stamps, Koschatzky/Fürst HWG 84

**€ 3.000 – 5.000** US$ 3.200 – 5.400



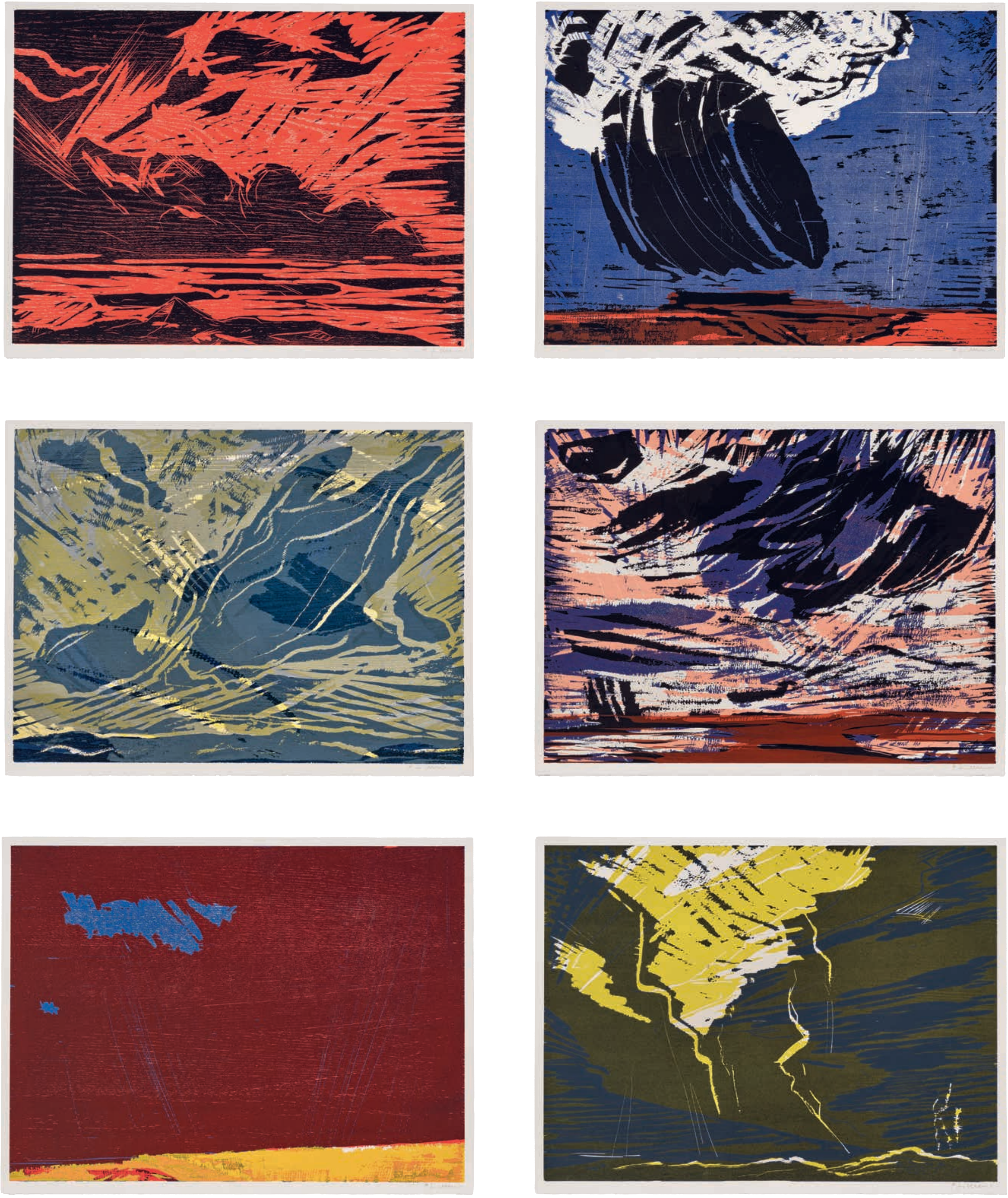
86

**Otto Muehl** *

(Grodnau 1925–2013 Moncarapacho, Portugal)

“Fidel Castro”, 1990, screenprint in colours on lightweight cardboard, reworked with acrylic in yellow, signed and dated Muehl 90, sheet sized print 99 x 86 cm

**€ 3.000 – 5.000** US$ 3.200 – 5.400



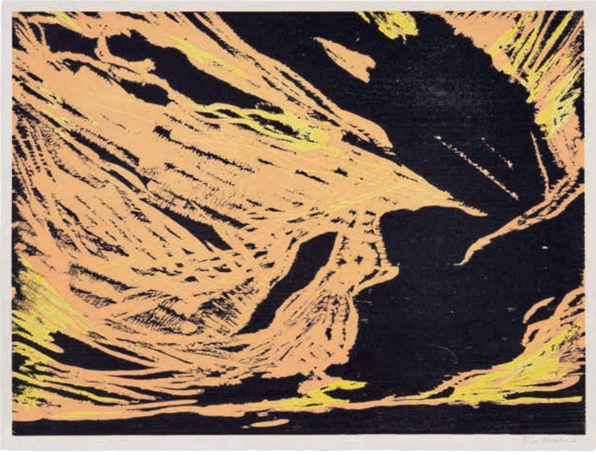
87

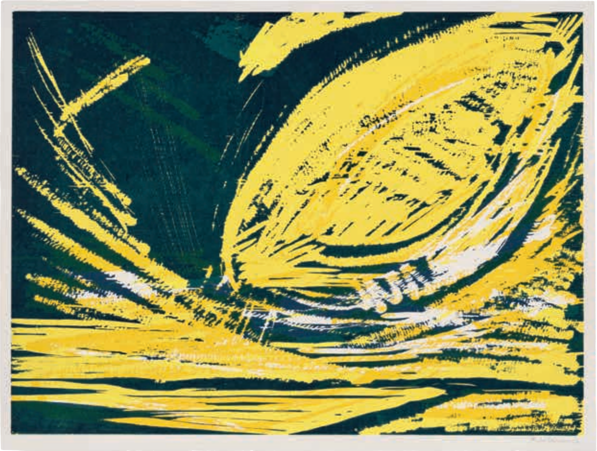
**Bernd Zimmer ***

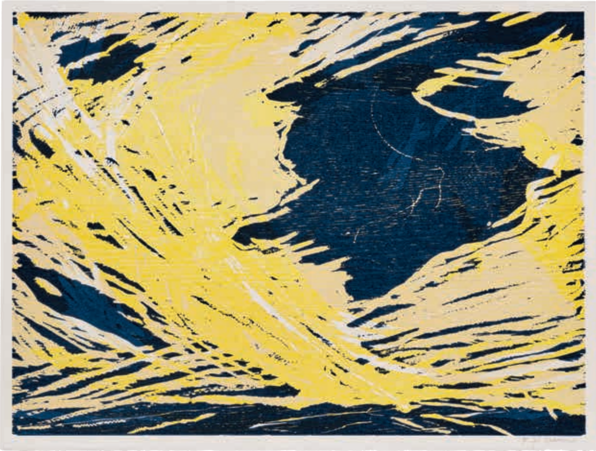
(born 1948 Planegg/Munich)

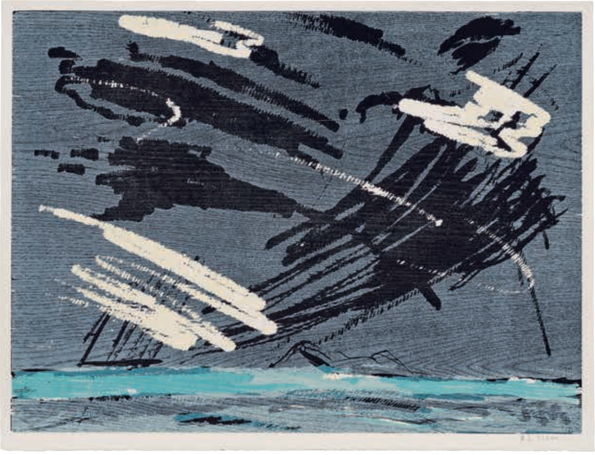
"Monate", 1990/91, 12 woodcuts in colours on BFK Rives, signed B. Zimmer, unnumbered example (aside the edition of 40 numbered examples), block size each 57 x 77 cm, sheet size each 61 x 80 cm, printed by Karl Imhof/Munich and published by Holm/Blaubeuren, Reinhardt 25-36, (12)

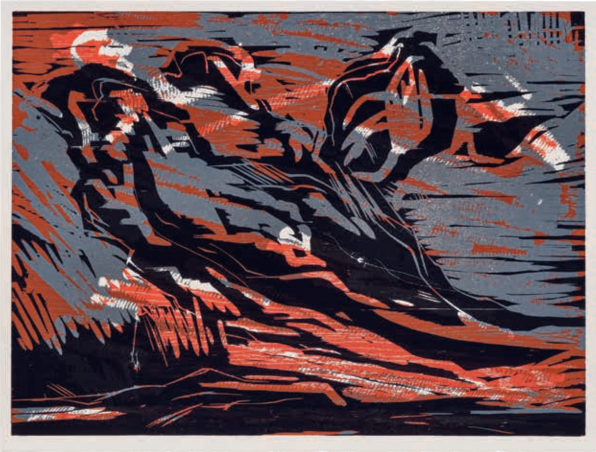
**€ 4.000 – 6.000** US$ 4.300 – 6.400

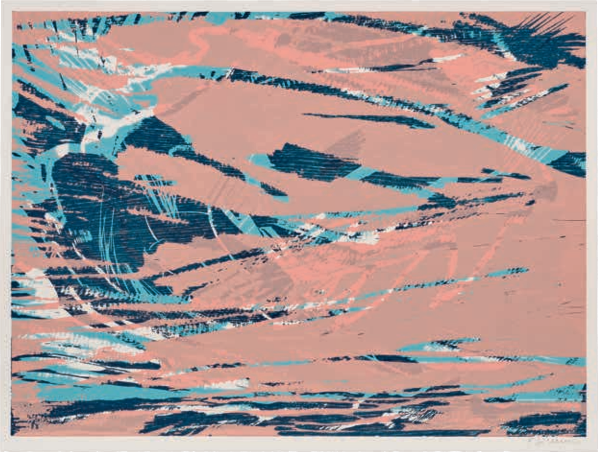


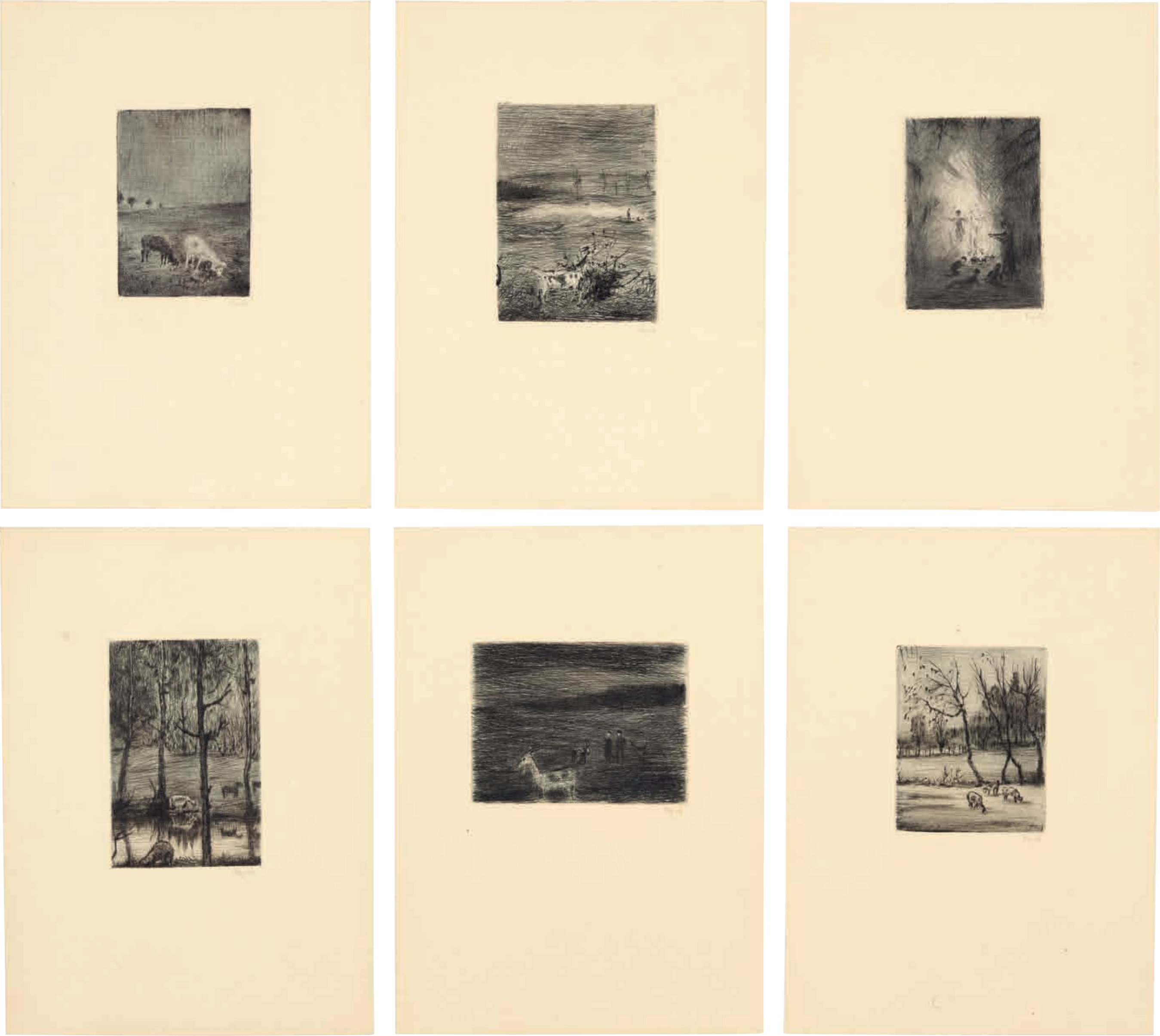












BOHUSLAV REYNEK
PASTORALE
1947

88

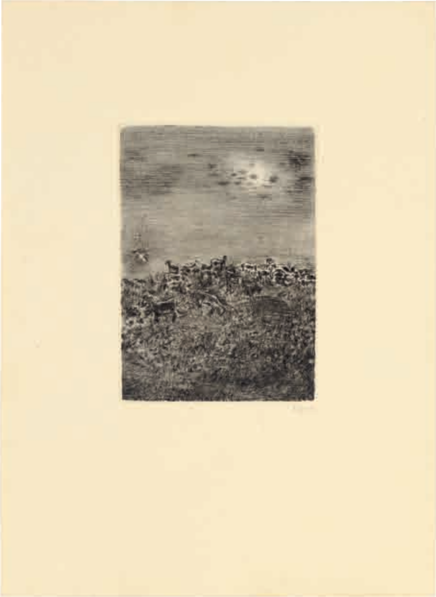
**Bohuslav Reynek** *

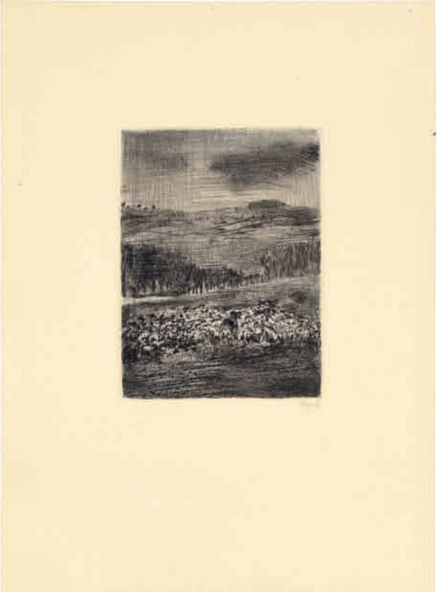
(Petrkov 1892–1971)

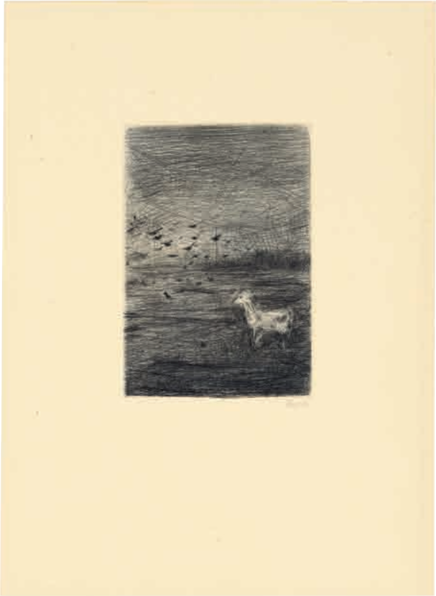
“Pastorale”, 1947, complete set with 12 drypoints on Montgolfier de Vidalon, each signed Reynek, no. 32 from an edition of 120 numbered impressions (160 impressions were planned, but only 120 realized), numbered on the imprint, various plate sizes, sheet size each 27.4 x 19.9 cm, printed by M. Pegrassi/Prague and edited by V. Vokolek/Pardubice, with title and imprint sheet, in the original paper folder, (12)

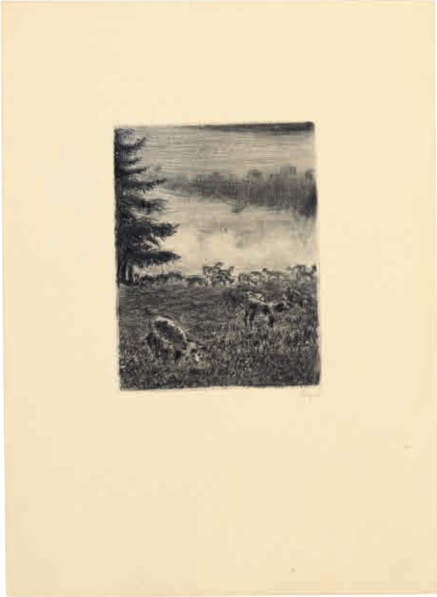
**€ 14.000 – 18.000** US$ 15.000 – 19.300

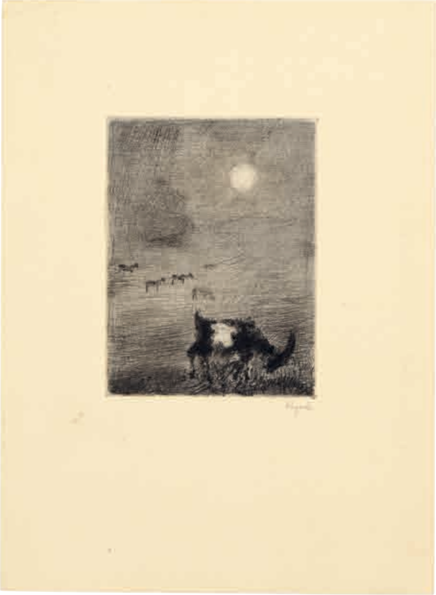
**Provenance:**
Private Collection Prague

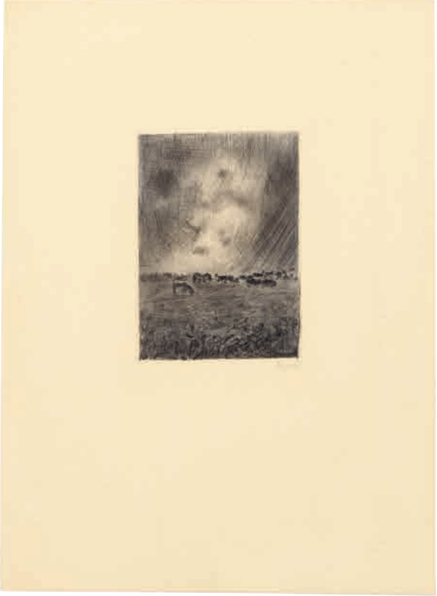


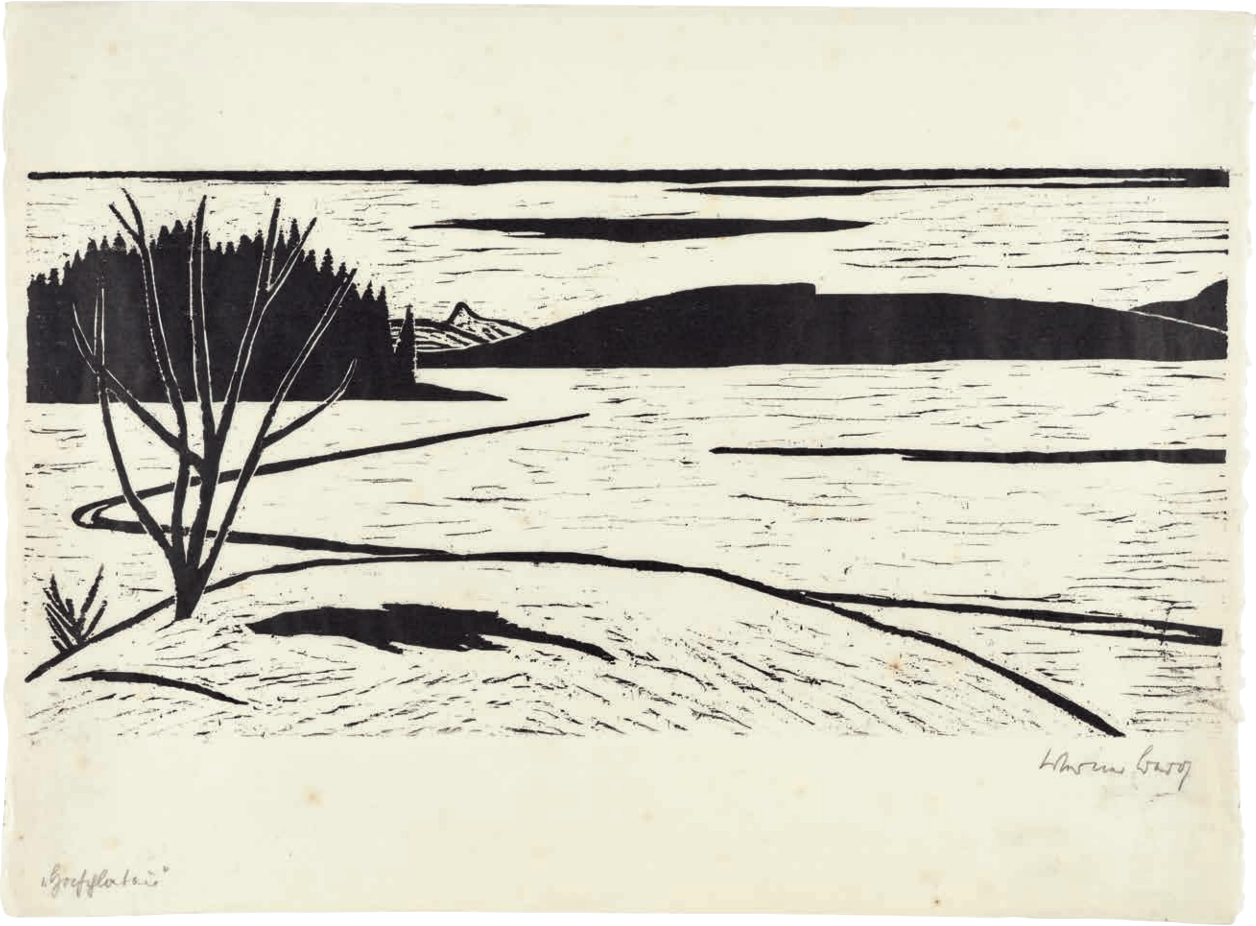










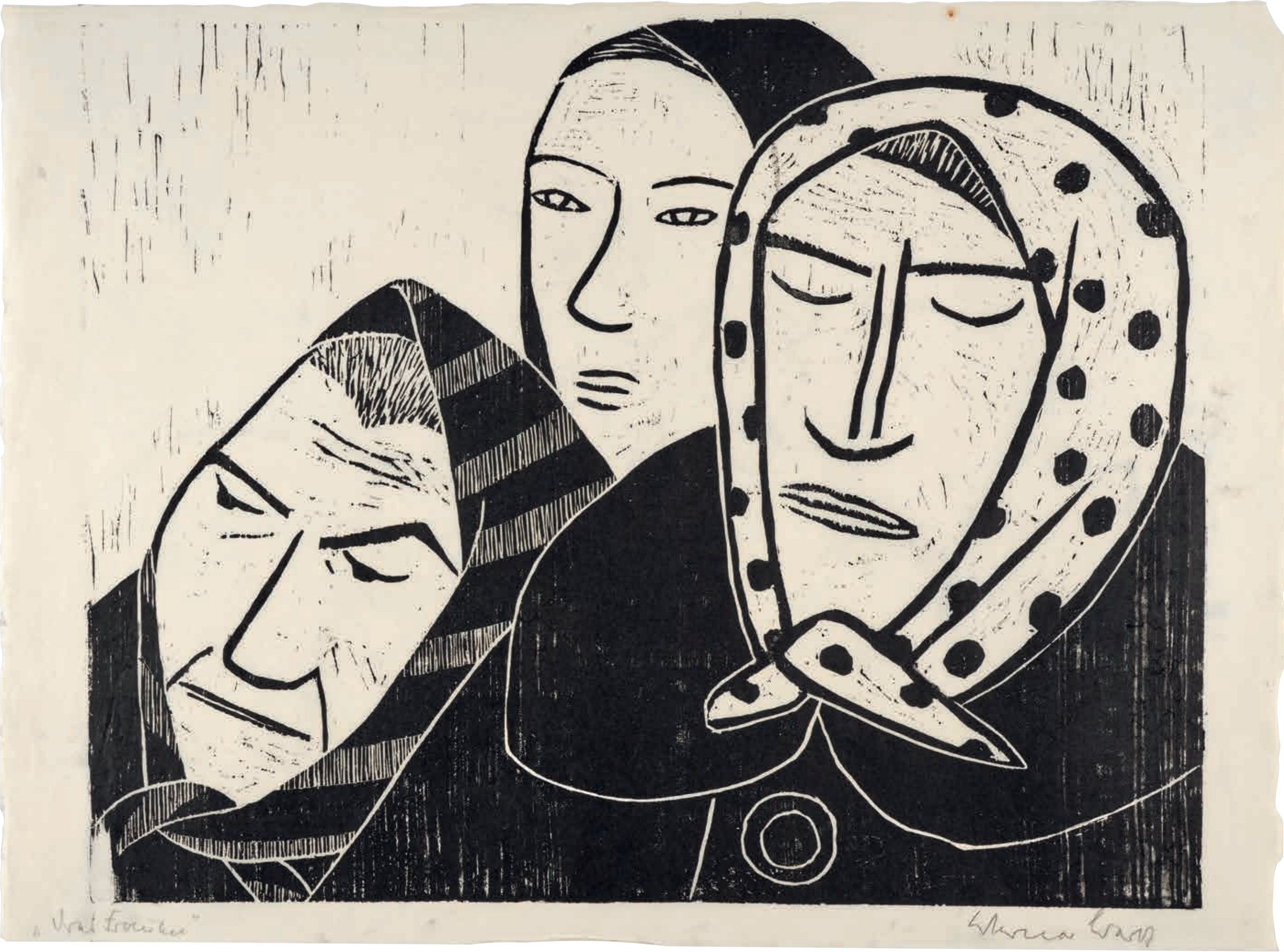


89

**Werner Berg ***

(Wuppertal-Elberfeld 1904–1981St. Veit im Jauntal/Kärnten)
"Drei Frauen", 1965, woodcut on japan paper, signed Werner Berg and titled, from the edition of just 5 examples of the second and final state, block size 43 x 54.6 cm, sheet size 46 x 63 cm, Werner Berg no. 332, Biller 335 II

**€ 5.000 – 7.000** US$ 5.400 – 7.500



**90**
**Werner Berg** *
(Wuppertal-Elberfeld 1904–1981St. Veit im Jauntal/Kärnten)
“Vorabend M. Lichtmeß (Hochplateau)”, 1966, woodcut on japan paper, signed Werner Berg and titled ‘Hochplateau’, from the edition of just 4 examples, block size 28.5 x 60.4 cm, sheet size 46.2 x 63 cm, Werner Berg no. 334, Biller 336 II

**€ 4.000 – 6.000** US$ 4.300 – 6.400

# VERSTEIGERUNGSBEDINGUNGEN / AUSZUG AUS DEN ALLGEMEINEN GESCHÄFTSBEDINGUNGEN VERSTEIGERUNG

Die Versteigerung erfolgt nach den Bestimmungen der Allgemeinen Geschäftsbedingungen Versteigerung samt dem einen integrierenden Bestandteil bildenden Gebührentarif (siehe http://www.dorotheum.at/footer/agb.html) der Dorotheum GmbH & Co KG (im folgenden kurz Dorotheum genannt).
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Kaufinteressenten können vor der Auktion einen Zustandsbericht anfordern. Leitet das DOROTHEUM Zustandsberichte dritter Sachverständiger weiter, ist jede Haftung für die Richtigkeit ausgeschlossen.
Der Auktionsleiter ist berechtigt, ausnahmsweise Lose zu trennen, zu vereinigen, in einem zweiaktigen Bietvorgang auszubieten, zurückzuziehen oder die Versteigerung abweichend von der vorgesehenen Reihenfolge vorzunehmen. Im Fall eines zweiaktigen Bietvorganges werden die betroffenen Objekte ausdrücklich genannt und zunächst einzeln ausgeboten, die Meistbote und jeweiligen Meistbieter notiert und zunächst noch kein Zuschlag erteilt. Sodann werden sie unter ein Los zusammengezogen und unter Berücksichtigung der bereits erzielten Meistbote und Limite von allenfalls unbebotenen Objekten als Sammlung angeboten. Die Zuschlagserteilung erfolgt sodann zu dem für die Sammlung gebotenen Meistbot oder zu den Einzelmeistboten, je nachdem, wodurch unter Einbeziehung der Limite für allenfalls unbebotene Objekte ein höherer Preis erzielt wird.
Bei den Beschreibungen wird entweder der Ausrufpreis oder die vom Sachverständigen als Orientierungshilfe angenommene Preisspanne, innerhalb derer von ihm das Meistbot erwartet wird, jeweils in EURO, angegeben.
Die Ausbietung beginnt in der Regel bei der Hälfte des unteren Schätzwertes, wobei sich dieser Rufpreis bis hin zum unteren Schätzwert bewegen kann. Gesteigert wird in der Regel um ca. 10% des Ausrufpreises bzw. des letzten Angebotes. Zuschläge sind auch unter der Meistboterwartung des Experten möglich und erfolgen an den Meistbietenden, es sei denn, dass ein mit dem Einbringer vereinbarter Mindestpreis nicht erreicht wurde. Erfolgt anlässlich der Ausbietung eine sukzessive Herabsetzung des Ausrufpreises, beginnt der Steigerungsvorgang mit dem ersten gültigen Gebot. Wird lediglich von einem Bieter ein Gebot abgegeben, erhält dieser Bieter den Zuschlag. Die Zuschlagserteilung kann vom Eintritt von Bedingungen abhängig gemacht werden.
Die Entscheidung über die Annahme eines Gebotes, bei Meinungsverschiedenheiten, bei behaupteten Mehrfachangeboten, wenn ein Gebot übersehen oder nicht wahrgenommen wurde oder sonst unbeachtet blieb oder der Auktionsleiter sich über das Vorliegen oder Nichtvorliegen eines Gebotes in einem Irrtum befand, obliegt ausschließlich dem DOROTHEUM. Das DOROTHEUM ist aus diesen Gründen berechtigt, einen schon erteilten Zuschlag in der Auktion oder innerhalb von 3 Werktagen danach aufzuheben und den Gegenstand in derselben oder einer späteren Auktion neuerlich auszubieten.

Bei allen Objekten werden zum Zuschlagspreis (Meistbot) noch hinzugerechnet:
- Käufergebühr (Aufgeld)
- Umsatzsteuer
- eventuell anfallende Folgerechtsumlage (im Katalog mit einem * gekennzeichnet)

**Die Käufergebühr beträgt bei:**

a) **differenzbesteuerten Objekten** (keine besondere Kennzeichnung im Katalog/in der Beschreibung) sowie **Vermittlung** (im Katalog/in der Beschreibung mit „V" gekennzeichnet):

| | |
|---|---|
| bis zu einem Betrag von EUR 500.000: | 30% vom Meistbot |
| für den EUR 500.000 übersteigenden Betrag: | 25% |
| für den EUR 1.000.000 übersteigenden Betrag: | 15% |

In diesen Fällen enthält die Käufergebühr bereits die gesetzliche Umsatzsteuer (Beispiel am Seitenende[1])

b) **vollbesteuerten Objekten** (im Katalog/in der Beschreibung mit einem „+", einem „–" oder einer „#" gekennzeichnet):

| | |
|---|---|
| bis zu einem Betrag von EUR 500.000: | 25% vom Meistbot |
| für den EUR 500.000 übersteigenden Betrag: | 20,84% |
| für den EUR 1.000.000 übersteigenden Betrag: | 12,5% |

In diesem Fall (b) wird die gesetzliche Umsatzsteuer vom Gesamtpreis (Meistbot zuzüglich Käufergebühr und evtl. Folgerechtszuschlag) berechnet und dem Gesamtpreis hinzugerechnet. (Beispiel am Seitenende[2])

Die gesetzliche Umsatzsteuer beträgt in Österreich für mit einem „+" gekennzeichnete Objekte: 20%, für mit einem „-" gekennzeichnete Objekte: 13%, für mit einer „#" gekennzeichnete Objekte: 10%.
Davon abweichend richtet sich die gesetzliche Umsatzsteuer bei Lieferungen an nicht umsatzsteuerpflichtige Käufer, wenn das Objekt nach erfolgtem Kauf in ein Mitgliedsland der Europäischen Union versendet wird, nach dem Steuersatz des Lieferlandes.
Bei Objekten, die durch **Vermittlung** („V") verkauft werden, ist die Rückvergütung der Umsatzsteuer für Lieferungen in Drittländer nicht möglich.
Nur bei Verkäufen von nichtbezeichneten Objekten und von Objekten, die mit „+", „–", oder „#" bezeichnet sind, wird die Umsatzsteuer rückerstattet, wenn der Verkauf in ein Nichtmitgliedsland der Europäischen Union (Drittland) erfolgt und die gesetzlichen Voraussetzungen vorliegen sowie der Ausfuhrnachweis erbracht wird.
Lieferungen an umsatzsteuerpflichtige Unternehmen mit Sitz in einem Mitgliedsland der Europäischen Union (ausgenommen Lieferungen an in Österreich ansässige Unternehmen und differenzbesteuerte Objekte) unterliegen der Erwerbsteuer im jeweiligen Bestimmungsland. In diesem Fall ist die Lieferung der mit „+", „–" und der mit „#" gekennzeichneten Objekte in Österreich umsatzsteuerfrei, wenn uns vor dem Zuschlag die gültige Umsatzsteueridentifikationsnummer (UID) des Käufers bekanntgegeben wird.
Bitte beachten Sie, dass für Nachverkäufe eine um 2 % erhöhte Käufergebühr verrechnet wird.
Der Käufer ist verpflichtet, den Kaufpreis (Meistbot zuzüglich Käufergebühr und Umsatzsteuer sowie einen eventuell anfallenden Folgerechtszuschlag) sofort nach dem Zuschlag bar zu bezahlen. Die Zahlung kann ausnahmsweise vom Dorotheum gestundet werden.

Die Stundung kann von einer angemessenen Anzahlung abhängig gemacht werden. Wird eine Stundung abgelehnt, kann der Zuschlag auch nachträglich aufgehoben und der Gegenstand neuerlich in derselben oder einer späteren Auktion ausgeboten werden. Bei Aufhebung des Zuschlages ist das DOROTHEUM auch berechtigt, den Zuschlag nachträglich dem Zweitbestbieter zu dessen letztem Gebot zu erteilen. Wird ein gestundeter

Kaufpreis nicht innerhalb der festgesetzten Frist bezahlt, so ist das Dorotheum berechtigt, dem Käufer Verzugszinsen vom Rückstand tageweise berechnet, vierteljährlich angelastet 6 % pro Jahr über der für das letzte Kalenderquartal verlautbarten, auf Viertelprozentsätze gerundeten „European Interbank Offered Rate (EURIBOR) / 3 Monate" zu verrechnen. Der Käufer haftet nach Zuschlagserteilung für die vollständige und rechtzeitige Kaufpreiszahlung auch im Fall der Bekanntgabe nach Zuschlagserteilung, dass er für eine dritte Person mitgeboten hat. Stellt das DOROTHEUM auf Wunsch des Käufers eine Rechnung an die namhaft gemachte dritte Person aus, erklärt das DOROTHEUM damit ausschließlich die Akzeptanz einer schlichten (zusätzlichen) Erfüllungsverpflichtung durch die namhaft gemachte dritte Person, ohne ihr weitere Rechte wie insbesondere Aufrechnungs- oder Zurückbehaltungsansprüche, etc. einzuräumen, sowie unter Aufrechterhaltung der vollständigen Haftung des Käufers.

Erfüllt der Käufer seine Verpflichtungen aus dem mit ihm geschlossenen Kaufvertrag trotz einer Zahlungsaufforderung innerhalb der ihm eingeräumten Frist nicht oder nicht vollständig, ist das DOROTHEUM unbeschadet allfälliger anderer Rechte berechtigt, für sich und/oder den Einbringer

1. entweder weiter auf der Erfüllung des Kaufvertrages zu bestehen und den Käufer neben der Kaufpreiszahlung zur Bezahlung aller Zinsen, Kosten und Aufwendungen, einschließlich der Kosten rechtsfreundlicher Vertretung zur Durchsetzung der Erfüllung des Kaufvertrages, heranzuziehen, oder
2. vom Kaufvertrag zurückzutreten. In diesem Fall behält sich das DOROTHEUM für sich und/oder den Einbringer vor, vom Käufer den Ersatz des gesamten von ihm verursachten Schadens, der sich nach einem Deckungsverkauf insbesondere aus angefallenen Gebühren, Spesen, Aufwendungen und Ausfällen an geringeren Kaufpreisen einschließlich aller Kosten und Aufwendungen sowie der Kosten rechtsfreundlicher Vertretung, etc., ergeben kann, zu verlangen, oder
3. den Gegenstand für Rechnung des Käufers wiederzuversteigern.

Im Falle eines Deckungsverkaufes oder der Wiederversteigerung für den Käufer wird der Käufer hinsichtlich der dabei zur Anwendung gelangenden Gebühren wie ein Einbringer behandelt. Wird durch das Ergebnis des Deckungsverkaufes oder der Wiederversteigerung die Forderung des Dorotheums nicht gedeckt, so haftet der säumige Käufer für den Ausfall.

Die Ausfolgung und der Eigentumsübergang hinsichtlich der ersteigerten Objekte erfolgt erst nach vollständiger Zahlung des Kaufpreises einschließlich aller Zinsen, Gebühren, Kosten und Spesen.

Ersteigerte Objekte sind sofort zu übernehmen. Die bei der Versteigerung zugeschlagenen und bezahlten Gegenstände geringeren Umfanges werden sofort, größere Objekte jedoch erst am nächstfolgenden Werktag ausgefolgt. Sie lagern ab Zuschlag bis zur Übernahme auf Gefahr des Käufers. Die Verpackung und jeder Versand erfolgt auf alleinige Gefahr und Kosten des Käufers.

Werden ersteigerte Objekte nicht innerhalb einer Frist von 14 Tagen nach Zuschlagserteilung abgeholt, ist das DOROTHEUM berechtigt, Kosten für die Lagerung in Rechnung zu stellen (1% vom Meistbot pro Monat, soferne nichts anderes im Katalog oder bei der Versteigerung angekündigt wird) oder sie auf Kosten und Gefahr des Käufers bei einem Lagerhalter einzulagern. Wird die Abholung durch den Käufer oder einen von ihm beauftragten Frachtführer/Spediteur nicht innerhalb einer Frist von 90 Tagen nach dem Tag der Zuschlagserteilung bewirkt, ist das DOROTHEUM berechtigt, das ersteigerte Objekt auf alleinige Kosten und Gefahr des Käufers der Wiederversteigerung zuzuführen. Dabei wird der säumige Käufer hinsichtlich der Gebühren wie ein Einbringer behandelt.

Die Beschreibung der Versteigerungsobjekte beruht auf subjektiven Überzeugungen der Experten und sie nehmen dementsprechend die Ausrufpreise an. Ihre Angaben stellen keine Zusicherung einer bestimmten Eigenschaft oder eines bestimmten Wertes dar. Das Dorotheum übernimmt für Angaben in diesem Zusammenhang keine Haftung, insbesondere auch nicht nach den Maßstäben der §§ 1299f ABGB. Auch sofern die Beschreibung und/oder Preisfestsetzung nicht durch das DOROTHEUM erfolgt, sondern durch den Einbringer selbst oder durch externe Sachverständige sowie bei Vermittlungsverkäufen übernimmt das DOROTHEUM keinerlei Haftung. Bei Kunstgegenständen, insbesondere bei Bildern und bei antiken Gegenständen, werden nur solche Fehler und Beschädigungen angeführt, die den künstlerischen Wert wesentlich beeinträchtigen.

Das DOROTHEUM garantiert bei Verkäufen im eigenen Namen Käufern die Richtigkeit seiner Angaben über die Urheberschaft (Künstlerbezeichnung), über den Hersteller, über den Herstellungszeitpunkt, über den Ursprung, das Alter, über die Epoche, über den Kulturkreis der Herstellung oder Verwendung sowie über Materialien, aus welchen die Gegenstände hergestellt sind unter folgenden Voraussetzungen:

Unrichtig sind solche Angaben dann, wenn sie nicht den allgemein zugänglichen wissenschaftlichen Erkenntnissen und den Meinungen allgemein anerkannter Sachverständiger entsprechen. Als wesentlich unrichtig gelten solche Angaben dann, wenn ein durchschnittlicher Normkäufer den Kauf bei Nichtzutreffen der jeweiligen Angaben nicht geschlossen hätte.

Weist der Käufer innerhalb von drei Jahren ab dem Tag der Zuschlagserteilung nach, dass solche Angaben des DOROTHEUMS wesentlich unrichtig sind, erhält der Käufer Zug um Zug gegen Rückstellung des unveränderten Gegenstandes den Kaufpreis zurück. Bei Käufern, für die der abgeschlossene Kauf zum Geschäftsbetrieb ihres Unternehmens gehört, ist weiters vorausgesetzt, dass sie das DOROTHEUM unverzüglich nach Entstehen erster begründeter Zweifel an der Richtigkeit hievon verständigen.

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[1] *Beispiel für Differenzbesteuerung oder Vermittlung:*
*Verkauf zu Meistbot 3.000 Euro, mit Folgerechtszuschlag → Der Bruttopreis beträgt 4.020 Euro (3.000 Euro Meistbot + 900 Euro Käufergebühr + 120 Euro Folgerechtszuschlag)*

[2] *Beispiel für Vollbesteuerung mit 20% USt (Lieferland Österreich):*
*Verkauf zu Meistbot 3.000 Euro mit Folgerechtszuschlag → Der Bruttopreis beträgt 4.644 Euro (3.000 Euro Meistbot + 750 Euro Käufergebühr + 120 Euro Folgerechtszuschlag + 774 Euro USt)*

Ändern sich die allgemein zugänglichen wissenschaftlichen Erkenntnisse und die Meinungen allgemein anerkannter Sachverständiger bis zum Zeitpunkt der Reklamation durch den Käufer und deren Abwicklung, ist das DOROTHEUM nach seinem ausschließlichen Ermessen berechtigt, den Ankauf entweder zu Lasten des Einbringers zu stornieren oder die Reklamation abzulehnen.

Weist der zurückgegebene Gegenstand eine Beschädigung oder Abnützung auf, die zum Zeitpunkt des Vertragsabschlusses noch nicht vorhanden war, ist das DOROTHEUM berechtigt, angemessene Reparaturkosten und/oder eine allfällige Wertminderung vom Kaufpreis in Abzug zu bringen. Hat der Käufer den zurückgesendeten Gegenstand bereits genutzt, steht dem DOROTHEUM überdies ein angemessenes Nutzungsentgelt zu.

Das DOROTHEUM gewährt diese Garantie oder sonstige mit gesonderter Erklärung eingeräumte Garantien neben den gesetzlichen Gewährleistungs- und Irrtumsrechten der Konsumenten, die durch diese Garantien nicht eingeschränkt werden. Bei gebrauchten Gegenständen beträgt die Frist für die gesetzliche Gewährleistung gegenüber Konsumenten 1 Jahr.

Sonstige Reklamationen und Ansprüche welcher Art auch immer betreffend den Preis, die Beschaffenheit und den Zustand der ersteigerten Gegenstände oder Schadensersatzansprüche, soweit sie nicht ohnehin von der Echtheitsgarantie umfasst sind, sind gegenüber dem DOROTHEUM und jenen Personen, für die es ohne den Haftungsausschluss einzustehen hätte, ausgeschlossen, sofern bei Kaufverträgen mit Konsumenten im Sinne des Konsumentenschutzgesetzes darüber hinaus gehende Ansprüche nicht in grobfahrlässigem, oder vorsätzlichem Verhalten von Mitarbeitern des DOROTHEUMS begründet sind.

Bei exekutiv versteigerten Objekten ist jede Reklamation gesetzlich ausgeschlossen.

Bei Vermittlungsverkäufen übernimmt das DOROTHEUM keinerlei Gewährleistung oder sonstige Haftung.

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Kann bei einem telefonischen Gebot die Telefonverbindung aus welchem Grund immer nicht rechtzeitig hergestellt werden, beträgt das Ankaufslimit 75 % des unteren Schätzwertes (150 % des Rufpreises bei Rufpreisauktionen). Das Dorotheum ist berechtigt, das Limit auf die nächste Steigerungsstufe aufzurunden.

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Es besteht kein Fern- und Auswärtsgeschäfte-Rücktrittsrecht. Im Falle eines Versandes fallen Transport- und Versicherungskosten, je nach Entfernung, Größe und Beschaffenheit, in derzeit nicht berechenbarer Höhe an.

## NACH DER MEINUNG UNSERER EXPERTEN BEDEUTET

**signiert, monogrammiert:** von der Hand des Künstlers; **bezeichnet:** möglicherweise von fremder Hand; **zugeschrieben:** ein wahrscheinlich, aber nicht zwangsläufig authentisches Werk des Künstlers; **Street Art (Urban Art):** aufgrund der spezifischen (Sub)Kultur dieser Kunstrichtung ein wahrscheinlich, aber nicht zwangsläufig authentisches Werk (ausgenommen eindeutiges Zertifikat liegt vor) eines oder mehrerer Künstler bzw. Personen, häufig aber nicht zwangsläufig überarbeitet, bearbeitet oder schabloniert; **Werkstatt:** ein Werk, das wahrscheinlich in der Werkstatt, d. h. in der unmittelbaren Umgebung des Künstlers, entstanden ist; **Schule:** ein Werk, unbestimmten Datums, das in stilistischer Nähe zum Künstler oder zu einer regionalen Gruppe von Künstlern entstanden ist; **Umkreis:** ein Werk, das im weiten örtlichen oder zeitlichen Einflussbereich des Künstlers entstanden ist; **Schüler:** ein Werk, das von einem unbekannten Schüler des Künstlers entstanden ist; **Associate:** ein Werk, das im unmittelbaren Einflussbereich des Künstlers entstanden ist; **Nachfolger:** ein Werk, das im Stil des Künstlers, aber eventuell später entstanden ist; **Nachahmer:** Nachempfindung oder Wiederholung eines Werkes unbestimmten Datums nach einem Werk des Künstlers; **Vor- und Zuname des Künstlers mit Daten und Ortsangabe:** ein sicheres Werk des Künstlers.

Jeder Einbringer ist grundsätzlich berechtigt, die zur Versteigerung übergebenen Gegenstände bis zum Beginn der Auktion zurückzuziehen. Für die tatsächliche Ausbietung kann daher keine Haftung oder Gewähr übernommen werden.

Gegenstände, die mit „AS…“ gekennzeichnet sind, werden in Übereinstimmung mit den artenschutzgesetzlichen Regelungen ausgeboten. Bei Rückfragen sind ihnen die Mitarbeiter des Dorotheum gerne behilflich. Der Export aus Österreich und der Import in Nichtmitgliedsländer der EU von Gegenständen, die im Versteigerungstext mit ASA, ASI (oder Artenschutz A) gekennzeichnet sind, zu kommerziellen Zwecken wird von der Artenschutzbehörde nicht genehmigt. ASI bedeutet, dass aufgrund der aktuellen EU-Regelung der kommerzielle Handel mit Elfenbeingegenständen nur mehr mit Musikinstrumenten vor 1975 (zum persönlichen, musikausübenden Gebrauch) und Antiquitäten (vor 1947 „signifikant verarbeitet“) möglich ist. Die mit ASI gekennzeichneten Objekte verfügen über eine entsprechende Verkaufsgenehmigung für den Verkauf durch das Dorotheum mit Verbleib in der EU. (Re-)Exporte und Importe in/aus Drittländern werden nicht mehr genehmigt. Irrtums- und Druckfehlerberichtigungen bleiben vorbehalten. Ebenso behält sich das Dorotheum das Recht vor, Berichtigungen der Beschreibung bis zur Versteigerung vorzunehmen.

## HAFTUNGSAUSSCHLUSS FÜR VERSTEIGERUNGSBEDINGUNGEN UND KATALOGTEXTE

Versteigerungsbedingungen, Informationen und Katalogtexte in englischer, französischer, italienischer oder einer sonstigen Sprache stellen lediglich unverbindliche Hilfsübersetzungen dar. Die Gesellschaft kann für die Richtigkeit der Übersetzung keine Haftung übernehmen. Für die Auslegung von etwaigen Auffassungsunterschieden zwischen den Interessenten, Käufern und der Gesellschaft sind ausschließlich die in der deutschen Sprache verfassten Versteigerungsbedingungen, Informationen und Katalogtexte maßgeblich und bindend. Ebenso sind alle Währungsangaben in fremden Währungen sowohl im Katalog als auch auf der Währungsumrechnungsanzeige nur als unverbindliche Richt-(Leit-)linien zu verstehen. Für die Durchführung der Versteigerung wird ausschließlich die in Österreich alleine gültige Währung (EURO) herangezogen.

## INFORMATION

Bitte beachten Sie, dass wir aufgrund gesetzlicher und interner Compliance Bestimmungen Ihre Identität zu prüfen haben. Wir ersuchen Sie um Verständnis, dass wir Sie daher um Vorlage eines amtlichen Lichtbildausweises und allfälliger sonstiger Dokumente (etwa Auszug aus dem Firmenbuch/Handelsregister der wirtschaftlichen Eigentümer bzw. entsprechende Dokumente/Bestätigungen gemäß den Bestimmungen des jeweiligen Landes/der jeweiligen Jurisdiktion, sofern erforderlich) ersuchen müssen.

Gemäß unseren internen Compliance-Bestimmungen akzeptiert Dorotheum im Allgemeinen keine Zahlungen von Dritten, die nicht den Zuschlag erhalten haben und somit nicht Käufer sind.

# CONDITIONS OF SALE BY AUCTION / EXTRACT FROM THE GENERAL TERMS AND CONDITIONS - AUCTION SALES

The auction is conducted according to the terms of the General Terms and Conditions - Auction Sales http://www.dorotheum.at/footer/agb.html of the Dorotheum GmbH & Co KG, (hereinafter called „the DOROTHEUM") and the pertaining Tariff, which forms an integral part thereof.
The auction may be conducted by the DOROTHEUM in its own name, on a commission basis or as an agent (in the name and for the account of the Consignor). The DOROTHEUM reserves the right to withdraw any lot or lots from the auction until the acceptance of a bid or change descriptions and prices, if there are important reasons to do so.
Potential Buyers may request a condition report prior to the auction. If the DOROTHEUM forwards condition reports drawn up by third-party experts, any liability for correctness is excluded.
The Auctioneer has the right to exceptionally divide or combine any lot or lots, offer any lot or lots in a two-step bidding process or withdraw any lot or lots from the sale or conduct the auction disregarding the scheduled sequence. In the event of a two-step bidding process, the items concerned will be expressly announced and, in a first step, offered individually. The highest bids and the respective highest bidders will be noted down but no bid will be accepted as yet. The individual items will then be combined into a single lot and offered as a collection, taking into account the highest bids already received as well as the reserves fixed for any items for which no bids have been placed. The lot will then be awarded at the highest bid placed for the collection or the highest bids placed for the individual items, whichever results in a higher price being realized taking into account the reserves fixed for any lots for which no bids have been placed.
In the descriptions, either the starting price will be stated or the price range that the expert assumes as a rough guide without binding force and within which he or she expects the highest bid (hammer price) will be placed, in each case in euros.
Usually, bidding starts at half the lower estimate, but the starting price can range from half the lower estimate to the lower estimate itself. Usually, bidding takes place by increasing the starting price or the preceding bid by about 10%. Bids can be accepted as final even if they are lower than the highest bids expected by the expert. The highest bidder shall be the successful bidder, provided that the amount of a reserve price agreed with the Consignor has been reached. If, on the occasion of the bidding, the bidding price is gradually reduced, the bidding process will start with the first valid offer. If only one bidder places a bid, such bid will be accepted. The acceptance of a bid may be made conditional on the fulfillment of conditions.
The decision as to whether a bid is accepted in case of a dispute, in case of alleged matching bids, if a bid was overlooked or went unnoticed or was otherwise disregarded, or if the Auctioneer was mistaken about whether or not a bid had been placed, shall lie exclusively with the DOROTHEUM. The DOROTHEUM shall have the right to cancel the acceptance of a bid either during the auction or within 3 working days thereafter for such reasons and to re-offer the item during the same or a subsequent auction.

For all items, the following shall be charged in addition to the highest bid (hammer price):
- buyer's premium (surcharge)
- Value-added Tax
- any resale right royalty that may arise (marked with the symbol * in the catalogue)

**The buyer's premium shall be as follows:**
a) for **items subject to margin tax** (not specially marked in the catalogue/in the description) or for sales where the Dorotheum acts as an agent (marked with a "V" ["Vermittlung" = **agent sale**] in the catalogue/in the description):

| | |
|---|---|
| up to an amount of EUR 500,000: | 30% of the hammer price |
| for the amount exceeding EUR 500,000: | 25% |
| for the amount exceeding EUR 1,000,000: | 15% |

In these cases the buyer's premium includes the statutory VAT
(Example at the end of the page[1])

b) for **fully taxable items** (marked in the catalogue/in the description with the symbol „+" „–" or „#":

| | |
|---|---|
| up to a hammer price of EUR 500,000: | 25% of the hammer price |
| for the amount exceeding EUR 500,000: | 20,84% |
| for the amount exceeding EUR 1,000,000: | 12,5% |

In the case under (b), the statutory VAT is calculated based on the total price (hammer price plus buyer's premium and a possible resale right royalty) and is added to the total price. (Example at the end of the page[2])
The statutory VAT in Austria is 20% for items marked with the symbol „+", 13% for items marked with „-" and 10% for items marked with „#".
However, in the case of deliveries to buyers who are not subject to VAT, if the purchased item is sent to a Member State of the European Union the VAT of the country of delivery applies.
For items for which the Dorotheum acts as an agent in the sale ("V" for "Vermittlung" = **agent sale**), VAT cannot be refunded in case of export to non-EU countries.
VAT may only be reclaimed in the case of lots which are not specially marked or are marked with either of the symbols „+", „–" and „#", provided the sale is made to a country which is not a member of the European Union (third country), the legal requirements are satisfied and proof of export is supplied.
Delivery to companies which are subject to VAT and have their registered seat in a member state of the European Union (except for delivery to companies domiciled in Austria and lots subject to margin tax) is subject to the acquisition tax applicable in the respective country of destination. In such case, the delivery of lots marked with either of the symbols „+", „–" and „#" within Austria is exempt from VAT, provided the DOROTHEUM is informed of the Buyer's applicable VAT registration number prior to the acceptance of the bid.
Please note: For lots sold after the auction, the buyer's premium will be increased by 2%.

The Buyer is obligated to pay the purchase price (hammer price plus buyer's premium and VAT as well as any applicable resale royalty surcharge) in cash immediately after the lot has been awarded. At the discretion of the DOROTHEUM, payment can be deferred by way of exception. Deferral of payment may be made conditional on an appropriate deposit. If deferral of payment is denied, the acceptance of a bid may even be subsequently revoked and the item re-offered for sale during the same or a subsequent auction. If the acceptance of a bid is revoked, the DOROTHEUM shall also have the right to subsequently accept the last bid of the bidder who placed the second highest bid. If a deferred purchase price is not paid within the stipulated period, the Dorotheum shall be entitled to charge the purchaser interest on the arrears calculated daily from the beginning of the delay and charged quarterly. This interest shall be at the rate of 6 % per annum above the applicable "European Interbank Offered Rate (EURIBOR) / 3 months" for the preceding calendar quarter rounded to the nearest quarter percentage point. After a bid has been accepted, the Buyer shall be liable for the full and timely payment of the purchase price even if after the acceptance of the bid the Buyer informs the DOROTHEUM that he/she participated in the bidding process for a third party. If, at the Buyer's request, the DOROTHEUM issues an invoice to the designated third party, the DOROTHEUM thereby exclusively declares acceptance of a simple (additional) performance obligation of the designated third party without, however, granting such party any further rights such as claims to perform a set-off or retention rights, etc., and it is understood that the Buyer continues to be fully liable.

If, despite a reminder, the Buyer fails to discharge or fully discharge within the grace period granted to him/her the obligations incumbent on such Buyer under the purchase contract entered into with him/her, the DOROTHEUM shall, without prejudice to any other rights it may have, be entitled to do either of the following for itself and/or the Consignor:

1. continue to insist on the performance of the purchase contract and demand from the Buyer payment not only of the purchase price but also of any interest, costs and expenses, including the costs of legal counsel required to enforce performance of the purchase contract, or
2. withdraw from the purchase contract. In such case, the DOROTHEUM reserves the right, for itself and/or the Consignor, to demand from the Buyer compensation for the entire loss or damage caused by him/her, which after a substitute transaction in the form of a resale by seller (substitute sale) may be comprised in particular of fees, expenses and expenditure incurred and losses suffered on account of lower purchase prices, including all costs and expenses as well as the costs of legal counsel, etc., or
3. resell the item by auction for the account of the Buyer.

In the event of a substitute sale or resale by auction for the Buyer, the Buyer will be considered a Consignor with regard to the charges, premiums and commissions applicable to such transaction.

If the claim of the DOROTHEUM is not covered by the result of the substitute sale or resale by auction, the defaulting Buyer is liable for the loss.

The items purchased in the auction shall not be delivered and title thereto will not pass until the purchase price including all interest, charges, premiums, commissions, costs and expenses has been paid in full. All items purchased must be collected immediately. Small-size lots purchased in the auction and fully paid for shall be delivered immediately, but larger items may be collected on the following working day only. As from the acceptance of the bid until their collection, such lots shall be stored at the Buyer's risk. Packaging and shipping, if any, shall be at the sole risk and expense of the Buyer.

If items purchased in an auction are not collected within a period of 14 days after the acceptance of the bid, the DOROTHEUM is entitled to charge storage costs (1% of the hammer price per month if not indicated otherwise in the catalogue or during the sale) or store the item with a warehouse keeper at the risk and expense of the Buyer. If the Buyer or a carrier/forwarding agent commissioned by the Buyer fails to effect collection within a period of 90 days as from the date on which the bid was accepted, the DOROTHEUM is entitled to re-sell the purchased item by auction at the sole risk and expense of the Buyer and will consider the Buyer a Consignor with regard to the charges, premiums and commissions connected with such re-sale.

The description of the items to be sold by auction is based on subjective convictions of the experts, who will determine the starting prices accordingly. The statements made by the experts in such descriptions shall not create any warranty with respect to a particular quality or a specific value. The DOROTHEUM assumes no liability for any statements made in this connection, and in particular no liability in accordance with the criteria set forth in section 1299 et seq. of the (Austrian) „ABGB" (General Civil Code). The DOROTHEUM also assumes no liability whatsoever in cases where the description was prepared and/or the price determined by the Consignor himself/herself or by non-DOROTHEUM experts and not by the DOROTHEUM, and in case of sales where it acts as an agent.

Where works of art, especially paintings and antique items are concerned, only such flaws and defects will be mentioned which significantly affect the artistic value.

Where the DOROTHEUM sells items in its own name, it warrants to Buyers that the information provided by the DOROTHEUM concerning authorship (designation of the artist), maker, time of making, origin, age, period, concerning the culture area where the object was made or used as well as materials of which the items are made, is correct subject to the following conditions: Such information will be deemed incorrect if it does not correspond to the commonly available scientific findings and the opinions of generally recognized experts. Such information will be deemed materially incorrect if an average standard buyer would not have made the purchase had the respective statements been untrue. If, within a period of three years as from the date of the acceptance of the bid, the Buyer furnishes proof that such information provided by the DOROTHEUM is materially incorrect, the Buyer shall have the purchase price refunded concurrently with the return of the unchanged object.

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[1] *Example for margin tax or agent sales:*
*Sale of an object at the hammer price of EUR 3,000, with resale right royalty → The gross price amounts to EUR 4,020 (hammer price of EUR 3000 + buyer's premium of EUR 900 + resale right royalty of EUR 120)*

[2] *Example for a fully taxable item subject to 20% VAT (Country of delivery Austria):*
*Sale of an object at the hammer price of EUR 3,000, with resale right royalty → The gross price amounts to EUR 4,644 (hammer price of EUR 3,000 + buyer's premium of EUR 750 + resale right royalty of EUR 120 + VAT of EUR 774)*

For Buyers for which the transacted purchase forms part of their company's business activities, a further requirement is that immediately after the first legitimate doubts regarding the correctness arise they shall inform the DOROTHEUM accordingly.
If the commonly available scientific findings and the opinions of generally recognized experts change up to the time of the Buyer's complaint and the handling thereof, the DOROTHEUM shall have the right in its sole discretion to either cancel the purchase at the Consignor's expense or reject the complaint.
If the item returned shows signs of damage or wear and tear that were not present at the time when the contract was entered into, the DOROTHEUM shall have the right to deduct reasonable repair costs and/or any reduction in value from the purchase price. If the Buyer has already used the item returned, the DOROTHEUM will, in addition, be entitled to receive a reasonable user fee.
Such warranty, or any other warranty made by separate declaration, is made by the DOROTHEUM in addition to the consumer's statutory warranty rights and rights in case of error and shall not limit such rights in any way. In case of used items, the period of statutory warranty for consumers is 1 year. Any other complaints and claims whatsoever concerning the price, quality and condition of the objects purchased at auction or claims for damages, to the extent that such claims are not already covered by the guarantee of authenticity, vis-à-vis the DOROTHEUM and the persons for whom it would have to guarantee in the absence of this disclaimer of warranty are excluded. The sole exception to this rule are claims in excess thereof arising under purchase contracts with consumers as defined by the (Austrian) „Konsumentenschutzgesetz" (Consumer Protection Act), provided that such claims are based on gross negligence or deliberate acts of DOROTHEUM employees. In auctions of objects against which execution was levied any and all complaints are excluded by law. The DOROTHEUM assumes no warranty or other liability in case of sales where it acts as an agent.
The Dorotheum reserves the right to use, in printed or electronic form, also for the purpose of generally advertising the business activities of the DOROTHEUM, any photographs and if applicable video recordings it may have produced on its own behalf of the consigned objects, without any right arising for the client to receive financial compensation therefrom. The DOROTHEUM shall be entitled to use, reproduce, distribute and make publicly available the photographs and video recordings by publishing them, for instance, in catalogues, magazines, folders, calendars, catalogues raisonnés, books, illustrations as well as promotional items and merchandising products of whatever kind, etc., without any restriction as to medium, territory, time or quantity - also without any relation or reference to the original act of realization or to provenance.
Absentee bids from clients unable to attend the auction in person are accepted by the competent departments of the DOROTHEUM or the brokers authorized by the DOROTHEUM.
Until further notice, the DOROTHEUM will accept absentee bids submitted in writing, by telephone, fax or electronically as a free service. At the auction, the DOROTHEUM shall bid for the client by increments, not exceeding, however, the bid top limit stated on the absentee bid. The DOROTHEUM reserves the right to refuse to accept absentee bids without having to disclose the reasons or to disregard absentee bids received by it. In this connection, the DOROTHEUM assumes no liability whatsoever for the correct handling and execution of absentee bids.
Absentee bids which do not clearly designate the item, the date of the auction or your exact maximum bid in figures (in euros) will not be accepted.
„Buy favorably", „buy at best price", „buy unconditionally", etc. bids will therefore not be taken into consideration. In the event of two or more bids specifying the same limit, the earliest received will take precedence.
If in case of a telephone bid the telephone connection cannot be established in time, for whatever reason, the bid top limit shall be 75% of the lower estimate (150% of the starting price in the case of „starting price auctions"). The DOROTHEUM is entitled to round up the limit to the next highest bidding increment. The absentee bid is binding in a sale after the auction until the end of the third working day after the auction or after the date of receipt. In a sale after the auction, the DOROTHEUM will be deemed to have accepted a bid in due time if the declaration of acceptance has been posted, faxed or given by telephone by the end of the third working day after the auction date or after the date of receipt, whichever is later.
The DOROTHEUM and the persons for whom it would have to guarantee in the absence of this disclaimer of warranty cannot be called upon to make up for loss or damage caused by slight negligence and are furthermore not liable to entrepreneurs for simple gross negligence. The DOROTHEUM assumes no liability for loss or damage caused by natural occurrence or force majeure, for loss or damage caused by prolonged storage times or for loss of profit. The DOROTHEUM shall be liable to the Buyer of any item for the loss thereof or any damage thereto in case of gross negligence but to entrepreneurs only in case of at least blatantly gross negligence of its employees and only up to the amount of the purchase price paid.
The place of performance shall be the business address of the branch / department where the legal transaction was entered into. The language of contract shall be German. All disputes arising shall exclusively be subject to Austrian substantive law. The UN Convention on Contracts for the International Sale of Goods (CISG) shall not apply.
All disputes arising directly or indirectly from an auction shall be referred exclusively to the Austrian court having local and subject-matter jurisdiction for Vienna 1st District. Consumers as defined by the Consumer Protection Act are subject to this agreement only if they have neither a residence nor a habitual place of abode in Austria and do not work in Austria and provided that this provision does not conflict with other regulations.

## COPYRIGHT

All information (texts, descriptions, pictures, illustrations, etc.) and all advertising media of the DOROTHEUM are protected by copyright and are subject to intellectual property protection. Outside the limits of the law, they may not be treated, distributed, reproduced or processed or stored in databases unless with the express prior written consent of the DOROTHEUM. Moreover, the name DOROTHEUM is also protected by trademark rights registered at national and international levels. In case of infringement, the DOROTHEUM reserves the right to take corresponding action under civil law or penal law to protect its intellectual property. By acquiring an item at auction the purchaser shall not acquire exclusive license or exploitation rights under copyright law over and above title to the item purchased.

## PLEASE NOTE

All items are used and subject to age-related wear and tear. Value-enhancing restoration - especially in the case of antiques - is not mentioned in the description.
The description of the object does not indicate defects which are obvious (can be determined by mere viewing) or which are irrelevant for valuation. Any claims of the Buyer concerning such defects are excluded by law.
There is no right of withdrawal in long-distance and off-premises sales (Fern- und Auswärtsgeschäfte-Rücktrittsrecht). Please note that the total amount of applicable transportation costs resulting from distance, size and content cannot be calculated at present.

## THE FOLLOWING DEFINITIONS REPRESENT THE OPINION OF OUR SPECIALISTS:

**„signiert", „monogrammiert" (signed, monogrammed):** a work signed or monogrammed by the artist; **„bezeichnet" (inscribed, bears a signature/monogram):** the inscription or artist's signature appears to be by another hand; **„zugeschrieben" (attributed to):** probably but not necessarily an authentic work by the artist; **Street Art (Urban Art):** due to the specific (sub)culture of this genre probably but not necessarily an authentic work by one or several artists or persons (except where a specific certificate of authenticity exists), often but not necessarily reworked, adapted or stenciled; **„Werkstatt" (studio, workshop):** a work probably produced in the artist's studio or workshop, i.e. in the artist's immediate surroundings; **„Schule" (school):** a work of uncertain date, executed in the style of an artist or a regional group of artists; **„Umkreis" (circle):** a work created within the artist's wide regional and temporal sphere of influence; **„Schüler" (Pupil):** a work created by an unknown student of the artist; **Associate:** a work created within the artist's near sphere of influence; **„Nachfolger" (follower):** a work in the artist's style, but possibly of a later period; **„Nachahmer" (in the manner of):** imitation or copy of a work by the artist, of an uncertain date; **First name and surname of the artist, date and location:** undoubtedly a work by the artist.

In principle, all Consignors are entitled to withdraw the items they have submitted for auctioning at any time up until the auction commences. Consequently the Dorotheum makes no warranty and assumes no responsibility that the lots listed in the catalogue will be actually offered for sale by auction.
Lots marked with "AS…" are offered in accordance with the legal provisions governing to protection of species. In the event of any questions the Dorotheum staff will be happy to assist you. The export from Austria and the import into non-EU countries for commercial purposes of items marked **ASA**, **ASI** (or Artenschutz A) will not be permitted by the competent authorities. **ASI** means that under current EU rules, commercial trade in ivory objects is now only possible for musical instruments made before 1975 (for personal use of performing artists) and antiques (significantly processed before 1947).
Objects marked with ASI have the appropriate sales permit for sale by the Dorotheum remaining within the EU. (Re-)Exports and imports to/from third countries are no longer authorized.
Errors and omissions excepted. The Dorotheum also reserves the right to correct lot descriptions up until the beginning of the sale.

## DISCLAIMER CONCERNING THE CONDITIONS OF SALE BY AUCTION AND CATALOGUE TEXTS

Conditions of Sale by Auction, information and catalogue texts in English, French, Italian or any other language, as the case may be, are for the sake of convenience only and shall in no way be considered binding. The DOROTHEUM is unable to assume any liability for the correctness of translations. In the event of diverging interpretations by interested parties, Buyers and the DOROTHEUM, the German versions of the Conditions of Sale by Auction, information and catalogue texts shall exclusively be authoritative and binding. Equally, any and all amounts stated in foreign currencies in the catalogue as well as on the currency converter shall be deemed to be non-binding indications only. In auctions, the sole legal tender of Austria (EURO) will be used exclusively.

## INFORMATION

Please note that pursuant to legal and internal compliance rules we need to verify your identity. Thank you for your understanding that we need to ask you for presentation of an official photo identification and possible further documents (for instance, an extract of the companies register/commercial register/beneficial owners register or respective documents/confirmations pursuant to the provisions of the relevant country/jurisdiction, if required).
Pursuant to our internal compliance regulations, Dorotheum does in general not accept payments from third parties that are not the winning bidders..

# DOROTHEUM
SEIT 1707

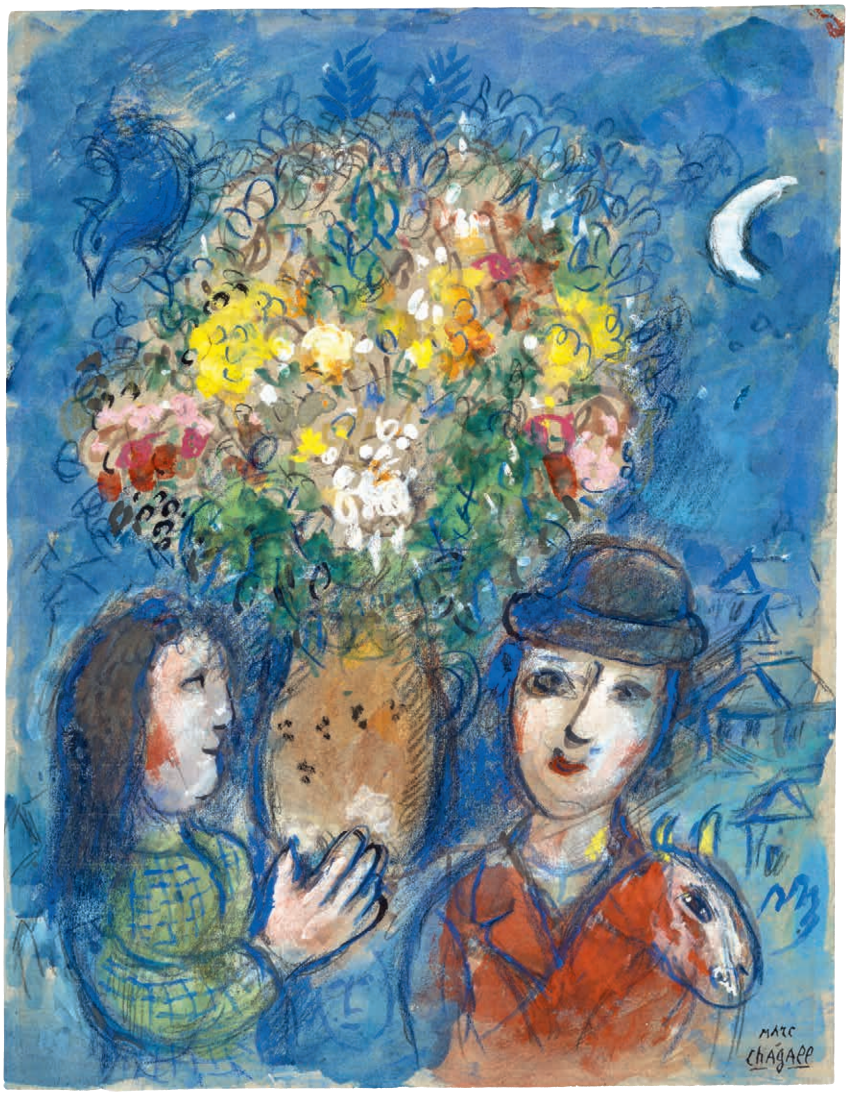
# Modern Art

## Tuesday 20 May 2025

Viewing from 10 May 2025
Palais Dorotheum, Dorotheergasse 17, 1010 Wien

Catalogue: kataloge@dorotheum.at
Catalogue online: www.dorotheum.com

*Marc Chagall * (Witebsk 1887–1985 Saint Paul de Vence) Le retour au village devant le bouquet, 1970–1976, signed Marc Chagall, gouache, oil pastel, Indian ink and graphite on blue-colored paper, 60.5 x 46.9 cm, framed*



DOROTHEUM

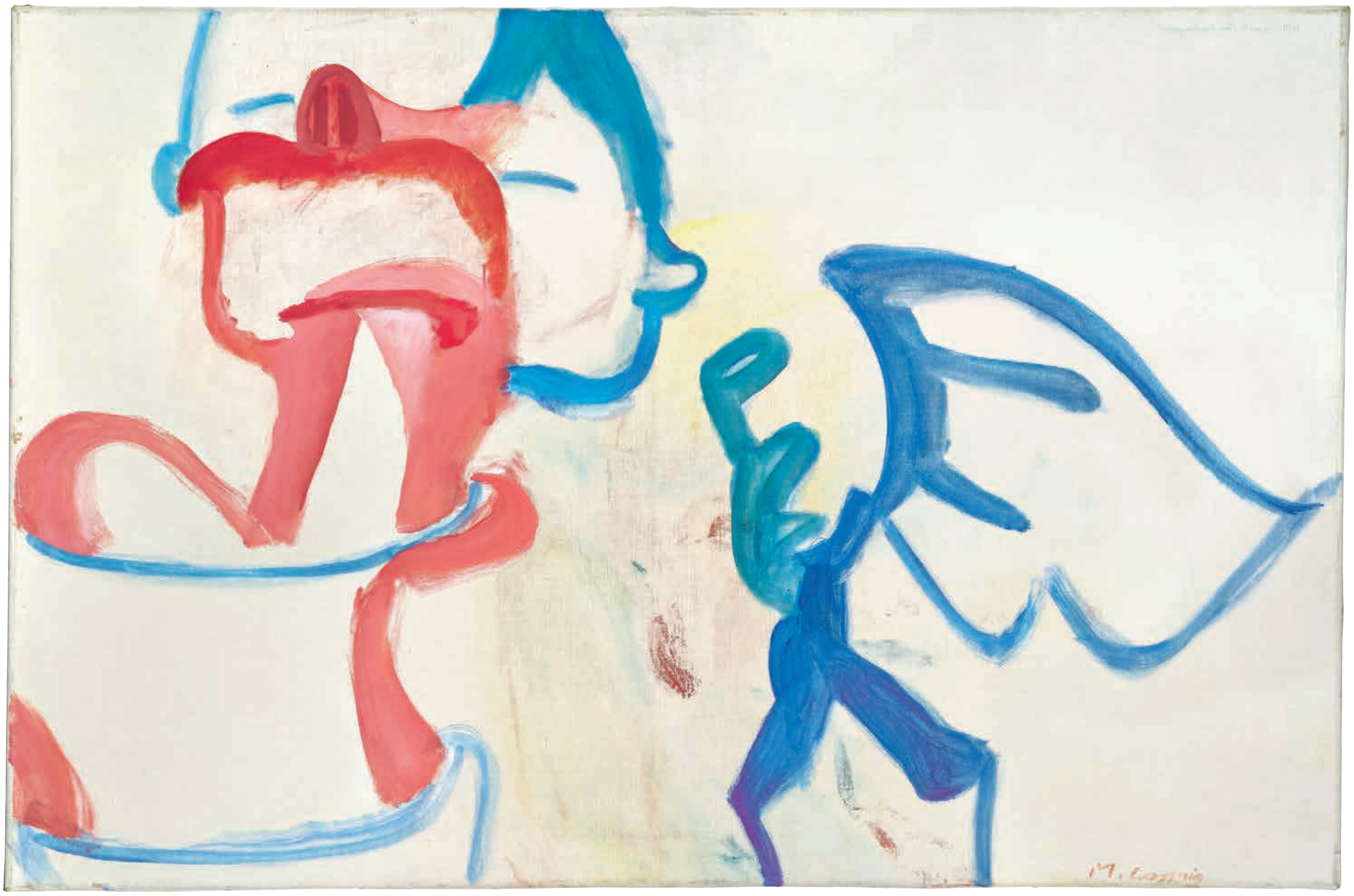
SEIT 1707

# Post-War and Contemporary Art, Part I

Wednesday 21 May 2025

Viewing from 10 May 2025
Palais Dorotheum, Dorotheergasse 17, 1010 Wien

Catalogue: kataloge@dorotheum.at
Catalogue online: www.dorotheum.com



*Maria Lassnig * (Kappel, Carinthia 1919–2014 Vienna) "Selbstportrait mit Engel", or "Kleiner Harlekin", 1961, signed Maria Lassnig, titled and dated Selbstportrait mit Engel 1961, on the back of the stretcher inscribed by the artist: Kleiner Harlekin, oil on canvas, 75.5 x 114.5 cm, framed*

DOROTHEUM
SEIT 1707

Post-War and Contemporary Art, Part II

Thursday 22 May 2025

Viewing from 10 May 2025
Palais Dorotheum, Dorotheergasse 17, 1010 Wien

Catalogue: kataloge@dorotheum.at
Catalogue online: www.dorotheum.com

Richard Kriesche * (born in Vienna 1940) Objektbild No. 21967,
adhesive label in handwriting on the back: Objektbild Nr.1 1967 Richard Kriesche, mixed media on board, 115 x 115 cm

DOROTHEUM

PRIVATE SALES

With offices in Italy, Germany, the Czech Republic, Belgium and Great Britain, Dorotheum can offer a wide international network of buyers and contacts including major private collectors, as well as museums and galleries all over the world.

Our team of experienced specialists is glad to advise you on the sale of works of art or entire collections – from initial valuation, research, legal issues, market placement, export, marketing, and whether the object would best be sold at auction or outside our normal sales programme, by private treaty. Using our wide knowledge of the art market and our extensive circle of international clients, we maximise the benefit to you by bringing together works of art and potential buyers in a direct and confidential manner. Our aim is to ensure the best sale for all our clients.

We would be delighted to offer you our advice.
Please contact our individual experts or the Client Services Department for further assistance:

Palais Dorotheum, Dorotheergasse 17, 1010 Vienna, Austria
Constanze Werner, Tel. +43-1-515 60-366, constanze.werner@dorotheum.at

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Mailand

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# KAUFAUFTRAG / ABSENTEE BID FORM

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on behalf of and at the risk and expense of the customer)

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Editions, 5. Juni 2025, 38G250605

**Auktionsdatum und Zeit** / Auction date and Time

| **Nummer** Lot Number | **Objekt** Item | **€ Preis lt. Objektbeschreibung** Price acc. to lot | **€ Ankaufslimit (exkl. Gebühr u. USt.)** Top Limit of Bid (excl. Premium & VAT) | ☎* |
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* Bei einem telefonischen Gebot kreuzen Sie bitte statt dem Ankaufslimit die Spalte ☎ an und geben Sie Ihre Telefon-Nr. für die Dauer der Auktion bekannt.
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